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STORYING: THE CHILD'S ARTICULATION OF EXPERIENCE THROUGH IMAGINATION

by

© IDRENNE LIM-ALPARAQUE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF DOCTOR OF PHILOSOPHY

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Janis Blakey
Supervisor

W H Schmidt

M. van Manen

Regna Darnell

External Examiner

Date October 1, 1986

DEDICATED TO

My sons SUIRAM DALE and IAN PATRICK

My daughter MIZELLA LAURA NICOLE

ABSTRACT

The dynamic and ever-changing scene of child language research constantly puts forward differing perspectives on the many facets of language acquisition and development.

This research study inquires into the phenomenon of children languaging with its specific focus on spoken storying by children. The exploration delves into the experience of storying, not so much from the usual notion of children as listeners to stories. Rather, I view storying from the perspective of children themselves, as spinner of stories. I attempted to probe more profoundly and thoughtfully into the lived-experience of children, making-up, telling, and listening to stories. I looked at the child in the stance of a weaver of the tale, as the spellbinder rather than the spellbound.

What is it like for the child to make-up and tell stories? What is it like for children listening? How do children experience language within spoken storying situations? How does the story take shape in the child's composing, rendering, and sharing of stories? And more significantly, what does the child's storying reveal to us about the experience of being a child?

For its theoretical, philosophical, and methodological base the study was guided by hermeneutics and the phenomenology of language. Professional literature from the disciplines of arts and aesthetic knowledge, the areas of listening, reading, writing, and children's literature provided tremendous insights. The main source of data emanated from the storying situations I experienced with eight main storytellers. They were children from seven to eleven years of age.

The nature of this investigation suggests a rather different path to pursue from that of empirically and objectively designed quantitative studies. My "re-searching" ways did not follow a carefully delineated research design to guide me in a pre-determined sequence of stating the problem, citing assumptions and hypotheses, collecting, analyzing, and interpreting data in order to draw a specific summary of findings and

conclusions. By contrast the research took shape from a personal and professional interest in children and their language which gave rise to the research question, "What is it like for children to experience storying?" The subsequent pathways which led me through this inquiry branched out like tiny alleyways each inviting me as researcher into deeper exploration, questioning, reflection, and thoughtfulness about the phenomenon. Along the way the writing wrestled with words - in an attempt to mesh language with experience shaping it into a story about children storying.

The main chapters were built on the themes which emerged from the study. Chapter Two sets forth the research attitudes described within the frame of Contemplation, Participatory Involvement, and Sympathetic Reflection. Chapter Three deals with the first theme of storying discussed within the notion of "magic." This theme of magic in storying unravels the experience of *hovering between the real and the imaginary, of being in two places at the same time, and of "losing oneself in story."* Chapter Four pursues thoughtful consideration to *invitations to storying* revealed through *moments of gathering, playmaking, drawing* and in the *structure of the night*. Chapter Five highlights the *reciprocity of the storying event* manifested in the intersubjectivity of the children's relationships and of their languaging experiences as *lives touch other lives*.

In Chapter Six the fabric of storying is described through the children's thinking, feeling, and languaging expressed through their imagination.

The three final chapters are in a way summative of the entire study with each linked in complement to salient threads of this present "re-searching" experience. Chapter Seven which reflects on Expression takes off from Chapter Two's consideration of the research approach. From the cyclic processes of contemplation, participatory involvement and sympathetic reflection a researcher's expression in writing follows. It is expression in hermeneutical writing that provides my particular research direction.

Research in children's language inevitably leads the researcher into a listening experience. Thus, Chapter Eight poses the question "How is it then to listen to children languaging within the storying situation?" I attempt to share something of my own *Terrain of Listening* as held within *resonance, reverberation, and recognition*.

Finally, to gather the vital skeins that weave through the study Chapter Nine reiterates the themes and sub-themes which emerged, linking my story about storying with its implications and theoretical underpinnings relevant to the practical realities of languaging experiences in our classrooms.

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My three children, Dale, Ian and Mizzy know that I was able to write only because of them and their insatiable love.

And to Marius my husband, from your favorite graduate student; a discovery that *"las visissitudes de la vida"* does in no way obscure, the joys we truly possess.

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Chapter I

CHILD AND STORYING

One day there was this same aborigine. He was very, very lonely. He went along into the cave. He painted with a rock -- a coloured rock. It was very beautiful. He did a kangaroo with bones and he looked very nice. He was very sad, he was wishing he had a mother and father. But they were killed from the white people. He couldn't help it. He wanted a dream. He climbed the top of Ayrez Rock, the biggest red rock you could ever see. He looked all over the place. And when the sun came up he looked so proud he had first killed a kangaroo his first time his father had ever taught him when he was alive. And he had done that for his father.

A few of the neighborhood children had gathered in our backyard one Saturday afternoon when Jenny shared this story. Some were sprawled on the grass, others sat with me by a tree, a couple of boys were perched on their bikes and a six year old sat beside Jenny, hugging her knees together as she listened. Each listener was obviously situated in their own physical space, yet unmistakably, all held together in that flow of experience through imagination, stirred by the telling of a story. One could feel the "magic" that pervaded that brief storying moment. It was as if Jenny's storytelling had installed the children's bodies in a situated-ness that ushered each child into another space. A storying space maybe? And perhaps experiencing something described in "Once-upon-a-time and the bodies around go limp with expectation. Like a familiar chant the words make an automatic magic," (Hoffeld, 1979, p. 3) linking teller, listener, and tale. Jenny's voice ushers her listeners along into the cave. She paces her words with the cadence and intervening rhythm which effectively captures the thinking and feeling of the young aborigine. Jenny brings her listeners grandly onto the top of Ayrez Rock and her listeners are introduced to the world of the aborigine. Jenny in the fashion of an accomplished storyteller, summons the character's past in a poignant remembering. Within a subtle, yet deeper sort of way, somehow teller, listener, and tale "touch magic" when through imagination all are linked in a thoughtful remembering of the loneliness, yearnings, and dreams of the young aborigine. Something of the past, the present, and the future are magically reconciled in imagination.

From the very early days of storytellers we recall the minstrel, jongleur, professional reciter of tales - carrying the traditions of their people on their tongues ... in an insatiable flow of storytelling . With today's mosaic of storytellers one may also readily mention the teacher, the parent, adult author, minister, or librarian. However, the least familiar or least talked about storyteller is the child.

The portrait of children making-up and telling their own stories, the child in the stance of the weaver of the tale, the spell-binder rather than the spellbound is not a familiar topic if at all a dominant focus of literature and research studies on storytelling.

Within child language research, with studies that investigate children's storying, one finds that the usual stance taken up by the researcher has been to analyze the stories produced by the children in terms of their developmental sense of narrative or story as a form of discourse (Applebee, 1976), their underlying symbolism of psychosexual development (Gardner 1971; Pitcher & Prelinger 1963), or in terms of their plot structure (Leondar 1977; Mandler & Johnson 1977; Maranda & Maranda 1970; Menig-Peterson & McCabe 1977; Propp 1958 ; Stein 1978). There are also the varied works of Botvin and Sutton-Smith (1977) which examined the development of structural complexity in children's fantasy narratives, Sutton-Smith, et al. (1978) viewing psycho-sexual material in children's stories, (1975) the importance of researcher as story-taker, and finally Sutton-Smith's Collection of Folkstories of Children, a volume of children's spoken stories analyzed according to Botvin's (1977) modified narrative folk story analysis by Vladmir Propp (1958).

To delineate a clearer picture of the directions taken up by child language researchers, in particular those investigations on storying by children; we describe here some major studies.

Applebee(1978) studied the child's concept of story with the intent of exploring the developmental changes in the child's ideas and responses to literature. Structured and semi-structured interviews and questionnaires were utilized, along with an adaptation of Kelly's (1963) Repertory Grid Technique. The sample of the study was drawn from a previously published collection of stories by children ages two to five, gathered by Pitcher & Prelinger (1963) in an earlier study. Applebee's (1978) findings revealed that the development of the child's sense of story increased with their age.

The children who participated in Applebee's study were encouraged to respond to certain questions during an interview. Applebee analyzed his data according to a three scale model determining the developmental sense of story in children. Thus, Applebee discovered that

> By about the age of five, children confuse stories with books and think that they (stories) come from factories. Next, by about the age of eight or nine a child's construction of stories has undergone some subtle changes. From the child's own practice of a storyteller and a writer of stories he is beginning to achieve insights into how other people do. He has internalized some parts of the creative process and to some extent he can now talk about stories as objects apart from them in children. (p. 13)

In an earlier study in 1977, Menig-Peterson & McCabe investigated a wider scope of the structure of children's stories. They based their analysis on the elements contained in the children's narratives. First, there was a chronological recapitulation of events, then an orientation of the listener to the context of the narrator. Finally the children were said to have utilized evaluation in their narratives which meant that they could now explain what the experience meant to them.

The narratives examined by the researchers, Menig-Peterson & McCabe, came from children ages 3.5 to 9.5. All the stories were personal narratives. They then found that all the children devoted a major part of their narratives to the evaluation and orientative context of their stories. They also noted that nine types of orientative contexts were used by the children. They discovered that children were interested in giving their assessment of the experience rather than simply giving a "straight-forward copy" of the experience.

As a result of their 1977 study these two researchers conducted another investigation into the same narratives although this time they looked at the extent to which the child took into account the listener within the context of the stories.

The analyses of their data consisted of scoring the number of clauses produced which were solely orientative in function, a quantitative analysis of the types of orientative function, a quantitative analysis of the type of orientative comments, and a qualitative description of how well they answered traditional questions of who, where, why, when, how, and why.

Findings indicated that children as young as three years and a half are competent at all types of narrative orientation and are capable of complete orientation. The child's orientative context also increases with age.

All the children took time out from their recapitulation of specific events to provide orientative comments in their narratives. The qualitative description revealed that older children gave more adequate information and provided additional contextual confirmation.

Representing a different approach to children's narratives, Brady (1978) examined the narrative performance by Navajo children. She wished to determine the ways in which the child's narrative skills developed within peer group interaction. Focussing on the Navajo skin-walker stories, Brady studied the narrative performance of Navajo children as they told their stories. She based her analysis of the data on Labov's (1972) framework for narrative structure namely : abstract, orientative, complicating action, evaluation, result or resolution, and coda.

Brady found that the performance of the child was closely interwoven and interrelated with the interaction within the peer group. There were instances when the child's abstract of the narrative were questioned by the peers if they found it inadequate, in some cases such as in the coda, or in the resolution of the narrative. The children may at times question the storyteller and say, "Is that it, that's all?" Or the children may at times simply ignore the storyteller if they felt that the coda was too long or too boring.

Brady (1978) concludes that the child's narrative competence is closely linked to that of the interaction between narrator and peers. It is in this context that they learn the cultural constraints of storytelling and learn to refine their skills and competence at the structure of their narratives. Botvin & Sutton-Smith (1977) analyzed stories told by 220 children from three to twelve years of age. Data analyzed were based on the research design developed by folklorist, Vladimir Propp (1958). Attention was given to the examination of component action sequences and subsequently scoring them according to the complexity of structural organization.

The study consisted of two separate experiments. One hundred and eighty children from five to twelve years of age were asked individually to make up a story. No constraints were put on their choice of topic or length of story. All the children were simply encouraged to become creative and original. Only the first responses were analyzed. The stories were then scored scored according to seven hypothetical levels of complexity.

Level 1: Lack of coherence and structural unity.

Level 11: Short but structurally symmetrical, characterized by the presence of one nuclear dyad. No elements occur between initial and final terms of the dyad.

Level 111: Internal expansion of the narrative through the use of the intermediate action elements, that is secondary plot units.

Level 1V: Conjunction of two or more action sequences (primitive episodes).

> Level V: Conjunction and coordination of elementary dyadic structures as well as the internal expansion of intermediate interaction elements. Narratives at this level therefore are composed of two or more well-developed episodes.
>
> Level VI : This level is characterized by the single embedding of one dyadic structure within another, that is, the subordination and hierarchical organization of nuclear dyads. The main action of the narrative is interrupted by subsequence of action. In other words, this is the beginning of the use of sub-plots.
>
> Level VII: Characterized by the multiple embedding of dyadic structures. There is the subordination of plots within plots. (Botvin & Sutton-Smith, 1977, p. 379, 381)

The main results of these two studies reveal that the structured complexity of children's fantasy narratives progressively increases with age. Experiment One reaffirmed the hypothesis on order of acquisition of narrative structures. Experiment Two reiterated the findings within a larger sampling. On the whole, the study shows that children progress from what may be described as

> Concatenation of series of single plot units to a construction of narratives around a single nuclear dyad, to the conjunction and coordination of a series of nuclear dyads to the embedding of subordinate dyads within a superordinate dyad. (p. 381)

Botvin & Sutton-Smith (1977) assumed their tentative conclusions based on their findings that narrative development seems to maintain a progression in consonance with linguistic and structural development principles.

In another study Sutton-Smith collaborated with Magee (1983) to describe the art of storytelling, as seen in the growth of one child. They tried to determine whether a possible developmental pattern could be traced particularly in the way in which the type of reading material as well as everyday circumstances of the taped sessions affected the storying. The following stages were formulated based on one child's performance:

Dialogue with picture books. Here's an example from the Sutton-Smith & Magee study.

Mother: Look at the birds

Jennifer: Birds!

Mother: Uh huh. Birds. Look here, look at those.

Jennifer: Birds

Mother: How about that?

Jennifer: Peach. (p. 6)

Ninio & Bruner (1978) calls this a "scaffolding dialogue" with the parent initiating and questioning the material thus generating responses and develop a pattern of communication where the adult and child take turns speaking.

Role reversal with picture books. Here the child takes over the questioning which develops into an extended interaction with the parent. The element crucial to storytelling in this aspect is that the child controls the direction of the storytelling. The child does this by way of questioning.

Listening to story-books. There is very little interaction here and the adult has almost total control of the storytelling.

Contributing to story-books. This stage is suggestive of Spencer's discussion about the child "taking on" the storying.

Mother: Here's your favorite story.

Jennifer: My Mommy bird.

Mother: Are you my mother?

Jennifer: No.

Mother: A mother bird sat on her egg.

Jennifer: I sat on my egg -- Look!

Mother: The egg jumped up.

Mother: Up -- Oh -- Oh, said the mother bird. My baby will be here. He will want to eat.

Jennifer: Laugh(looking at the picture)

Mother: What's she doing?

Jennifer: Her doing --

Mother: I must get something for my baby bird to eat, she said. (squeal)

Mother: So away she went.

Mother: There's the egg.

Jennifer: Oh!

Mother: The egg jumped. It jumped and jumped and jumped.

Jennifer: (She jumps up and down).

Mother: Yeah like that. Out came the baby bird.

Jennifer: One bird. (Magee & Sutton-Smith, 1983, p. 6)

The child's response includes naming events in the story, anticipating events, laughing, responding emotionally, explaining, questioning the text, and putting herself in the story. At this initial storying, the child is gaining more control in the role of storyteller.

Picture telling. This overlaps with story books and picture books, but with the adult's encouragement the child then begins to tell a story. It may be a re-telling of a story but easily leads to the child's own storymaking.

Early storytelling. The occurrence of Jennifer's storymaking did not occur at once. She came to storymaking at different points in the storytelling situation. Various attempts were made by Jennifer such as the earlier ones which were not necessarily identified by her parents as storytelling.

Personal Narratives. The child may relate experiences and may proceed to the make-believe realm of storymaking. The child appears to be sorting out distinctions between real or make believe.

Co-telling stories.

Father: And then what happened?

Jennifer: Sara go on the porch too. And baby cat go up too.

Father: Oh, baby cat went up on the porch too. Then what happened?

Jennifer: I fell down on the porch.

Father: Fell down on the porch? Oh yeah you fell down on the porch

Jennifer: Sara fell down on the porch.

Father: Well then a big bus came along and everybody got off the porch and went into the bus. Jennifer went into the bus. Who else?

Jennifer: Gary go in the bus. (Magee & Sutton-Smith, 1983, p. 6)

This interaction is a crucial one in the storymaking development where Jennifer discovers that she can also make up her story as she goes along.

Storytelling. Jennifer now demonstrates complete control of her story line. For two to three year olds, the stories are often in a series of a statements and may simply be on one focal action. It may even take some time for a child to attach an end to a story.

Magee & Sutton-Smith (1983) emphasize the importance of the listeners' attention which the children need as they explore their world of storymaking.

More recently Michell & Stenning (1983) examined the development of explanation in the storytelling of five, six, and seven year- olds in their response to one picture story book. They then compared the child's explanations with the level of comprehension revealed in the child's response to the key events in the story.

Building on hypotheses from past research, Michell & Stenning approached their study with the assumption that children organize their knowledge of stories in two schemas which help them to comprehend information in stories and to retrieve that information when it is needed.

Their research thus revealed that five year olds understand a story only at a descriptive level. The six year olds were attempting explanations in their storytelling at an explanatory level including their own interpretive material. The seven year olds explanatory responses supercede their ability to offer explanations in their storytelling. This goes on until ten years of age. The study concludes with the question whether seven year olds indeed know how to incorporate explanations in their storytelling, when freed from the constraints within a school context.

Michell & Stenning (1983) conclude however, that seven year olds indicate coherent interpretation in their storytelling. On the whole, the research on storytelling by children has placed emphasis and focus on the "product" of the storying situations. These studies render descriptions of children's stories by means of the narrative elements contained in the stories and at times some psychological-developmental factors related to the child. Hence to date there has not been any research on storying by children which views the experiencing of the storying itself to include the making, the telling, and the listening to stories.

By contrast this study did not highlight its focus on the actual transcripts of children's stories. Rather, it was the probing and thoughtful consideration of the children's experiencing which gave most spine and structure to this study. It looked at what it is like for children to make-up and tell their own stories and also what it is like for them to experience listening to stories. Consequently the focal points of this research drew attention to the composing, the rendering, and the listening experiences of children within spoken storying situations. I had hoped to broaden my research concerns in storying so that I directed the research lens this time for a sharper focus on the more latent and ontological significance of storying in the child. Like a serious and dedicated photographer I did not merely want to take a few snapshots of children's stories. I did not intend to "click away" with the research lens in "instamatic" fashion taking vignettes of children's stories. But I was committed to the more intense and the more thoughtful task of finding a clearer focus, for cueing into "angles of vision" in the storying experience in order to hopefully render a portrait which truthfully touches the depths of the child's lived-experience.

In other words, this study looked at the child's experience of storying, not through any pre-formulated theoretical or scientific frame of analysis (i.e. a grid of narrative elements, story schema, or grammar model). Instead I viewed storying within the context of the composing process in the spoken situation. I looked at how the spoken story takes shape in the child's making-up, telling, and listening to stories. How does the child experience language through storying? What does the child's storying reveal to us about the experience of being a child? With an open-ness and anticipation to "let the ordinary surprise us" (Dienske, 1984) I asked then what is in the making, the telling, and the listening to stories? This shift of focus from the stories alone to the storying process brought forward what it is that essentially belongs to the storying phenomena which the child meaningfully experiences in the lived-sense. This study sought to draw upon phenomenology and hermeneutics for its philosophical and methodological base. I availed of the significant insights offered by philosophers, among others like Maurice Merleau-Ponty, David Levin, Neil Bolton, George Gadamer, and Paul Ricouer. Their expositions on narrativity, metaphor, the phenomenology of language, thinking, and listening illuminated to a great extent my reflections and thinking on storying. Their essays on art and play provided relevant considerations for an exploration of the child's lived- experiencing.

There were eight main storytellers in this study. They were children ranging in ages seven to eleven years. All of their stories were elicited during out-of-school situations in the hopes that this research may capture the more spontaneous storytelling situations for the children, as opposed to the more formal and structured languaging (storying) experiences in the classrooms. It should also be noted that the bulk of "stories" utilized as main examples for discussion of the various themes are the narratives shared by the eight children in the story session groups.

Chapter Two follows with the methodological base and research approach utilized in this study. This approach will be discussed by way of research attitudes through contemplation, participatory involvement, and sympathetic reflection which sheds light on the philosophical and theoretical base which guided this study.

The subsequent Chapters Three, Four, Five, and Six pursues the following delineation guided by the themes which emerged.

Chapter Three, entitled Touch Magic (this expression borrowed from Jane Yolen's book of the same title) explores the magicality of the storying experience even as the child hovers between the real and the imaginary, as if in two places at the same time, and of "losing oneself in story." These themes are discussed through the notions of corporeality, spatiality, and intentionality within lived-experiencing.

Chapter Four reflects on moments that invite the child to storymaking, telling, and listening. Chapter Five considers the storying of the children in the reciprocity of the adult's and child's experiencing as it shades out into the broader experience of lives touching other lives.

Chapter Six attempts to pull the important threads of the narrative experience of children as revealed through the texture of their thinking, feeling, and languaging. All these are considered within the matrix of imagination which holds the vitality and energy of the storying.

Chapter Seven considers the researcher's task of bringing to language the experience of exploring the children's languaging within the storying situation. How does the human science researcher render a written description of the storying experiences of children? This discussion is thoughtfully considered within the research attitude of Expression. The notion of hermeneutical dialogue guides the discussion on Expression within research writing. As a "Postscript" to my reflections on storying, Chapter Eight presents A Terrain of Listening. In this section of the study I talk about my experience as a researcher-participant, in particular my experience as researcher-listener. I reflect on my listening experience within the Terrain of Listening, which includes resonance, reverberation, and recognition. In this chapter, I pose the important question "How does a researcher listen to children's language within the realm of lived-experiencing?" And finally, I conclude with a summary of the various themes considered in the preceding chapters. This summary of the themes is linked with implications they bring to bear in the practical contexts of languaging and learning experiences within our classrooms. This concluding chapter is rendered in a descriptive summary entitled THESES.

Chapter II

THE RESEARCH APPROACH

The focal direction of this inquiry centered on the lived-experience of children making-up, telling, and listening to stories. Harold Rosen (1973) once said that "one way to talk about story is to tell a different one or one very much like it" (p. 181).

In this inquiry I attempted to present a story about children telling stories. There were eight children who were the main storytellers in this research. Some of their talk gave us an initial glimpse into their languaging and revealed something about themselves.

Jenny (9 years) "I'm Jennifer Burroughs. I am Peter Burrough's daughter."

Jude (9 years) "Hi, I'm Jude. I'm from New Zealand, my Mom studies French."

Eva (9 years) "I'm nine years old. I take piano lessons and ballet."

Renny (10 years) "I'm Robert Renford G. ..."

Patrick (8 years) "I'm eight years old. I was born in Toronto."

Kevin (7 years) "I'm Kevin. I have two brothers and a little sister. My Mom goes to a lot of conferences."

Kimberley (8 years) "My name is Kimberley. I'm just a typical Canadian girl." When pressed for an explanation of "typical" she replied, "I hate broccoli."

Nicole (7 years) "Hi! I'm 7 years old. My favorite pet is Prince (a Samoyed puppy)."

In September 1984, I invited these children to tell me stories that they made up on their own. The children did not need more than the simple invitation to "tell me a story." Most of the stories were shared during story sessions with this researcher and the rest of the children in the group along with their friends. Almost all the stories were taped on a cassette recorder and on other occasions were video-taped as well. When it was difficult to tape the stories in certain places, such as in a restaurant or in a rather noisy place, I wrote down the stories and reconstructed the narratives later with the help of the child.

With the parents permission I was able to spend a great deal of time with the eight children. Their stories emerged from many situations, mainly outside of school. They told their stories in the backyard on lazy, warm Saturdays, while walking across a soccer field, in the kitchen having hot chocolate during a cold winter afternoon, in the back of the station wagon on the way to McDonalds, over hot-dogs and Pepsi at the Student Union Building at the University, or in between giggles and tickles, and in sleeping bags with friends during sleep-over parties. The stories these children made-up and shared with the rest of the group were not confined to a time and place. Perhaps the only common factor to these storying times was that the stories were all told during out-of-school situations.

For eighteen months, my experience with these eight children provided a pivotal point of departure for my reflections and thinking about the storying experience of children.

However, the inquiry into this phenomenon extended to other sources, as I viewed other storying experiences which I have encountered with children through the years: from my own childhood, my experiences as a classroom teacher, as a university lecturer, as a faculty consultant, as a parent, and as a student. All of these past experiences represented a baggage of acccumulated thoughts, feelings, and notions about storying. Against the background of my previous knowledge about the topic under investigation, along with my "unknowing," I immersed myself in thoughtful and reflective consideration of storying by children. Deriving from this departure point I had hoped to realize a deeper grasp of what storying is like for the child. As Merleau-Ponty (1965) states it is our "knowing" that enables us to confront our "unknowing" and allows us to open up into a new awareness. Hence it is with our pre-ontological understanding of events or phenomena that we may attempt to probe and hopefully arrive at a more profound sense of the child's lived-experience.

Further to this, other sources of data became available to me as a researcher, even as I looked to stories, novels, narratives, plays, and children's literature which in many varying ways speak to the essence of storying. Turning to these forms of literature proved to be a fascinating and refreshing venue for research. Works of authors like Pamela L. Travers, Frances Hodgson Burnett, Clive S. Lewis, and Astrid Lindgren, and of researchers such as Jonathan Cott and Fred Inglis whose critique of children's literature provide tremendous insights into the realm of stories we adults have to offer to our children. All these works in varying ways extended like an invitation to peer into the child's world. Such literature evoked for me some of my own childhood memories of storying and accommodated new meanings for what Herbert Marcuse calls "The music of another reality" perhaps a more limpid reality of children and storying.

The subsequent discussion in this chapter intends to set out something of my research approach and various "ways of seeing" which guided the study. It seeks to put forward certain attitudes which provoked significant reflections and insights raising critical questions for me as a researcher-participant in the children's storying. These reflections are posed against the background of research attitudes; contemplation, sympathetic reflection, and participatory involvement.

RESEARCHING THE STORYING EXPERIENCE

> To research is always to question the way we experience the world, to want to know the world in which we live. And since to know the world is profoundly to be in the world, in a certain way, the very act of researching / questioning / theorizing is the act of attaching ourselves to the world, to become more fully part of it, or to become the world. (Van Manen, 1983, p. 4)

The premise of the research which Van Manen (1983) speaks about seeks its base in the phenomenological perspective. And for me, phenomenology comes as an alternative way of "re-searching" my interest in the child's world-as-lived, a unique access to child and story. It is an invitation to story.

Contemplation

Close to the point of entry into the research study, the researcher finds the attitude of contemplation quite helpful. It is the kind of contemplation which derives from wonder, not from mere curiosity. It is an attitude which allows the researcher to question the phenomenon, in a manner which Gadamer (1975) says is "open to possiblities." It accommodates a questioning stance which does not merely seek to accumulate data for information. But contemplation which derives from wonder strives towards a questioning focussed on that "open-ness" which points towards a "call for being" (Bolton, 1982, p. 12).

Thus contemplation guides a researcher to seek the ontic aspects of experience, "by what experience demands it to be" (Bolton, 1982, p. 12). In the significance of one's attempt to get at the essence of experience, contemplation is helpful. Contemplation helps one realize the depths and essentialities of the phenomenon within the experiencing itself.

Contemplation, in a way, nurtures that matrix of thinking and feeling which is crucial to "the silent start ... the phenomenological beginning, to stay where you are in the life-world" (Dienske, 1984, p. 23). Contemplation flourishes within the silent start. It affords the researcher those significant pauses which precede the quantum leap of discovery, unfolding from the research experience. Contemplation tells me to start from within, to listen to myself.

In the storying experience, these pauses allude to that silence which surrounds speech mentioned by Merleau-Ponty (1965) when he speaks of language. This "silence" which is "meaning-full" is crucial to "researching / questioning / theorizing" because it is inextricably woven within storying. Within the silent start which contemplation holds, a researcher is able to start from within and, through a personal knowing and not-knowing, grasp the sharper contours of the questions. Contemplation attends to the depth of experience unencumbered by factors extraneous to storying.

One instance. In this research study, I had an incredibly rich collection of stories from children and yet frustrations kept emerging. I could not get hold of my focus. I was at a loss as to what direction to pursue with my "rich data." My entire researching was practically taken up with finding the adequate scheme of analysis for my data.

Fortunately for me, I gradually, though painfully, found my way back to a silent start. To go back to where I was originally when the spark of interest to study storying was triggered off within myself, I found my way back to myself.

And so the questions came, once again. But this time, they no longer issued from my concerns to approximate the data with analytical schemes pre-determined to measure things such as the extent of the structural complexity of stories, or the determining of varied developmental stages of story. Rather, the questioning began to speak more truly to my own situated-ness in relation to the storying experience of the child. These questions began to point more lucidly to the things which spoke of the essence of the child's storying and the lived-experience of being a child. When looking at the child's storying, the questions helped me note significant points, allowed me to be with the children with a new sensitivity and permitted me to "see and listen" within the experience.

When a researcher's experience takes the direction of seeing and listening, sensitized towards what the experience meaningfully holds (i.e., "what has happened to me", as opposed to "what has happened"), it is no longer like seeing the Rockies through the eyes of a tourist reciting a litany of events, "We went to the Museum, took in the Columbian Icefields, an evening gondola ride, topped off with a fabulous dinner at the Chateau Lake Louise."

On the other hand, a research experience can be more like seeing and listening with the sensitivity and intimacy of the experience. It is more like one friend who once described her trip to the Rockies thus. "Today I watched the Canadian sky. I really think that the sky out here is more immense and vast. It must be the way the sun shifts its light through the clouds." This friend came close to her experience, to a rather intimate and sensitive "knowing" and feeling of the experience, so that she "saw" beyond the usual touristic details of her trip.

So the researcher in contemplation is encouraged to come closer, to be intimately immersed in the experience so that the phenomenon reveals itself in a deeper way. There is a "reversal of one's structure of awareness," a new knowing, a heightened awareness wherein one's knowing is accompanied by an unknowing and begins to focus on the possibilities and potentialities of the experience. There is a sensitizing of impressions, feelings, and thinking so that the researcher is seeing and listening in a different way. It is more like the kind of listening noted in these remarks, "It takes a great listener to hear what is actually said, but a greater one to hear what was not said, but what comes to light in the speaking" (Palmer, 1969 p. 235).

Participatory Involvement

An attitude of participatory involvement - a participatory stance - brings the researcher into an encounter which involves a dialogic movement within the experience. The researcher's "being there" is also a "being with", a felt-experiencing. It is not a mere observation of events or a mere recording of observations as they take place. Participation acknowledges the intersubjectivity of human relationships within this world. This participation situates the researcher within that "primordial human being related-ness" in the world. Nel (1973) calls this participation a subjective experience. This "subjective-related-ness" forms the premise upon which the researcher takes part, not in a manipulative controlling manner, but in an open dialectical experiencing.

To put it in another way, I quote Van den Berg (1974) who comments

> We see things within this context and in connection with ourselves; a unity which can be broken only to the detriment of the parts. A significant unity. We might say that we see the significance things have for us. If we don't see the significance, we don't see anything at all. (p. 37, 38)

However, this very subjectiveness of the researcher assists in an objective distancing from the experience. The researcher's very "attachment" in the lived-world eases the stepping-back in "detachment" from the experience, hence giving a broader and more total view of the phenomenon.

How else can we describe this attachment and detachment in participation? We see it in intentionality and existentiality as acknowledged within experience. Merleau-Ponty (1965) describes intentionality as consciousness which is always consciousness of something. And existentiality, which implies a self-consciousness, means that the researcher detaches oneself, looks back evaluates oneself but also that the researcher can "step into the mind or the world of the other person and empathize with him and understand him" (Nel, 1973, p. 208). Intentionality and existentiality are seen at work in the very subjectivity and objectivity within participation.

Participation transports the researcher in a step towards discovery, revealing at times the fabulous within the familiar and the marvelous within the mundane-ness of everyday experiencing. Participatory involvement discloses the lived-experience within the encounters in the lived-world.

Sympathetic Reflection

As different from contemplation, sympathetic reflection attends closer to the atmosphere of the phenomenon under investigation. I borrow this expression from Bolton (1982) who describes sympathetic reflection as relating thinking with feeling. Dienske (1984) has noted the importance of attending to the atmosphere in experience. She mentions that in the analyses of atmosphere, a researcher is able to bring forth those otherwise "forgotten realities" such as that of silence and the inexpressible.

In the storying experience, another important reality exudes from the atmosphere. This is the elusive.

> Experience is imbued with the never fully known, with something beyond reach; with an incompleteness, the completeness of which is only intimated. In experience

> there can be a sense of a true hold on things; but never a complete grasp ... because I am a being always stuck in an embrace, again, a chiasm, or an intertwining. (Shapiro, 1976, p. 148, 149)

And this is where sympathetic reflection comes in. It becomes a vital attitude within the research experience, allowing time and space to acknowledge the kaleidoscopic shifts and nuances of the atmosphere in experience.

Indeed while experience can be concrete, tangible, distinct, precise, quantifiable, controllable, definable, crystal-clear, lucid, and so forth, this same litany can go on to recite that which is unameable, the inexpressible, the indescribable, the hazy and unclear, the blur, the silent, the ephemeral, and the elusive. Sympathetic reflection carries the researcher along into the spiral of the intertwining atmospere which exudes from the elusive.

What is the elusive atmosphere in experience? The elusive is not the inexpressible, neither is it the silence such as that mentioned by Merleau-Ponty (1965) when he speaks about speech. The elusive in experience lends more to that atmosphere that hints at something. Thus we recognize the experience, yet realize that we are not sure if we recognize it fully. The elusive says to me that "I know that person" or "I recognize something" only to be confronted later with a persistent thought or feeling about my recognition so that in a way, something may strike me as familiar but that familiarity also exudes an atmosphere of unfamiliarity. Consider these instances cited by Shapiro (1976).

> That instant before recognition when my gaze is caught by this figure that finds a response in me. There is no struggle toward recognition necessary, no need to grasp at a word, no mediating moment before I know.
>
> This time there is an urban haze, or more distance. I know that walk, a second now, yes it is your walk, it is my friend. There is no immediate recognition.
>
> There is a vague but familiar style

> that catches me in a way that carries with it a promise, a promise of recognition.
>
> There is again something that holds my attention ... I do not havethe promise of recognition. It is not a clear commitment to remain always somehow familiar and unknown. Not a promise; it is a half promise. (p. 149)

In sympathetic reflection, it is not the object of elusiveness that is significant. Rather, it is the style, the atmosphere about and around and within experience, that arrests us and draws us into a thoughtful attention. Why are we interested in the elusive atmosphere in experience? Perhaps because it suggests to a researcher something of a vibrant aspect in storying situations, "this somehow familiar but unknown," which would otherwise go unnoticed. And it is in sympathetic reflection that a researcher may come closer to the elusive shifts in the atmosphere of experience.

This elusive atmosphere may emanate from experience, both as a threat and as an allurement. Scholars have aptly called it tension. First of all, as a threat, this tension is questioning, a circling above us between familiarity and intimation. What possesses us is the nagging indefiniteness of this possibility of not realizing our familiarity. The atmosphere in the elusive may then continue to present itself not as looming and impending, but definitely present and making its presence known.

There is also another part of this tension within the elusive. This is what Shapiro (1976) calls the allurement. What differentiates this from the threat is the presence of something attractive in what is familiar but simultaneously not known. So the allurement strikes a chord of attraction, a sort of seducing that charms us, but just what precisly compels us is not known. This is what intrigues us as we are invited into "the middle ground between a sure thing and the completely transparent, the already intimately known and the completely mysterious, the clearly beyond reach and imagination" (Shapiro, 1976, p. 150). We are then seized by the seduction of the "moment being lived again" but we do not know the source of the "again."

Jacqueline Kennedy, one of America's First Ladies, was advised by her father, so the story goes, to keep a constant hint of mystery about her. Perhaps that is what charmed and attracted the nation and the world about Jackie Kennedy; the ever present mystique or mystery she kept about herself. We knew what we liked about her, but then we really did not know.

Thus, in the elusiveness in experience the threat and allurement tugs like a kind of tension within the atmosphere. This kind of tension interests me as a researcher and I wish to examine those threads which suggest tension in the storying experience. Perhaps this will point us closer to the essentiality of the storying experience for the child. What is it in storying that draws children and arrests their attention? Or what is it that invites them quite persuasively so that the child almost always comes naturally to story?

The researcher may heed Merleau-Ponty's (1965) suggestion that all experience emanates from a horizon of latent and implicit meanings so that noting the elusive in experience will make available to the researcher the meanings within their horizon of lived-experiencing. The elusive is an "atmosphere inviting us to complete it, beckoning to a greater fullness, to a perfection" (Shapiro, 1976, p. 149).

Sympathetic reflection which aids our thoughtfulness about the elusive in experience, reminds us further, that the horizon of our experiencing possesses an inexhaustibleness about it

> Even my present point of view on the object, itself one of a multitude of possible postures, is only incompletely present, horizonal, in that moment. In fact, I can not fully know it even in reflection. (Shapiro, 1976, p. 148)

But for now, sympathetic reflection teases out the flux which blurs the elusive moments in experience, and engaging in sympathetic reflection is like a constant cue to the researcher that the world-as-lived, as experienced, is always straining towards a constant birth of meaning in each moment. There will always be that elusiveness in experience. Adrienne Rich, (1980) American poetess says it with lucid clarity.

This is the grass your feet are planted on
You paint it orange or you sing it green.
But you have never found a way, to make the
grass mean, what you mean.

A cloud can be whatever you intend
Ostrich or leaning tower or staring eye.
But you have never found
a cloud sufficient to express the sky.

Yet out there with your splendid expertise
Raymond who cuts the meadow does no less.
Inhuman nature says: Inhuman patience is the
true Zeus.

Human impatience trips you as you run.
Stand still and you must lie.
It is in the grass that cuts the mower down.
It is the cloud that swallows up the sky.

To summarize, I have tried in this chapter to "think out loud" as it were, on certain theoretical and philosophical considerations which have provided a framework for my thinking in this present study.

Owing to the dearth of literature on child language research specific to storying by children, I turned to literature on the phenomenology of language, the languaging experiences of children through reading and writing and to the children's experiences of art. I explored play and the modalities of art and writing in ways which point to affinitive strands of children's being-in-the-world, deriving relevant and meaningful connections to the surrounds of storying itself.

Chapter III

TOUCH MAGIC

Hovering Between The Real And The Imaginary

"Magic sheer incredible magic," one could easily comment after watching Doug Henning, a magician, make the Statue of Liberty "disappear" and "reappear" before a live audience and before millions of television viewers.

We are all familiar with this type of magic, the cunning, the quick sleight of hand, the meshing of the imaginary and the real, and at the snap of one's fingers; in the tradition of Voila! Abracadabra! Open Sesame! and Shazam! But to speak of magic in the child's experience of making-up and telling stories, in the listening to stories is to convey a different focus on the term magic. This time we let our thoughts wander around magic exploring its connections with the child's feelings, thinking, and impressions of the world as expressed in a form of languaging which in this case is through stories. We let our minds dwell on magic and its metaphorical connections with story and what it is like being a child.

> *One warm clear sunny day, a dragon followed me home! That's it - a dragon followed me home! -- He was around twelve feet tall and three feet wide. His eyes were pearl white and his jaws were jagged teeth. His name was Dennis. Dennis was very nice and polite -- and never forgot one single manner. Dennis was magic too. For instance, the school bully started teasing me and making fun. To act brave I said -- "I'll challenge you to a fight" -- Tom laughed. I walked home shrugging my shoulders as I -- as I -- down the rocky pavement. The next day --morning -- I believe it was -- I told Dennis, "Don't be frightened." He said, "Stay on the bed." I did what Dennis -- what I was told -- and stayed on the bed. Then Dennis was me -- he was my twin --. "Now jump," he said. Right that time -- that instance, I was in Dennis -- I was me and Dennis*

> *-- and strong. I met Tom at the door and punched him that very second. That's why he doesn't come close to me.*

Quite often when the child wanders into storymaking and storytelling inevitable instances of imagined events, places, and people meet the practical realities of the child's everyday familiar world. The child's storymaking almost always unfolds from the well of childhood experiencing, spilling over into a meshing of the imagined and the real, triggering a magic chord of experiencing. And hovering between these two realities (the imaginary and the real) the child seems to swing back and forth with natural ease. The child making-up and telling a story freely crosses over, "past the curtain thin as gossamer, clear as glass, strong as iron, that hangs forever between the world of magic and the world that seems to us to be real" (Langton, 1984, p. 166). The child's storying touches both realms so that the flimsy curtain that separates the imaginary from the practical reality is not quite discernible. Magic objects, magic people, places, magic ingredients are stitched closely into the story's plot, conflict and events so that "almost anything can happen."

> *Well -- there was this other time. One day me and my dog Dennis -- this time Dennis is my dog -- were playing outside and a man walked up behind me. "I dare you to move!" A man with a pistol was looking down -- I looked at Dennis. I saw him turning into a water gun. He had to fill up with something -- so he left his hands and legs on and got some water.*
>
> *He squirted the man with water -- while I got up and kicked him. I ran inside while Dennis was squirting -- and called the police. They got him and arrested him. He was a super villain -- but now he is caught. Me and Dennis were rewarded one trip to Hawaii -- plus $500.00 spending money. The next morning -- I got up and forgot about dragons -- I grew out of it. -- I looked in my clothes closet and saw Dennis. "Good morning," he said. And then I fainted!.*

Just like magic! The familiar blends into the fantastic. The ordinary and the extraordinary happen side by side. In Patrick's story he delves into the magic taking place in his ordinary everyday world. He welcomes the dragon into his real world. And school bullies do figure quite realistically in the world of eight-year olds, especially if you are a whole lot smaller than most boys and girls your age. Patrick's storying combines the fantastic with the familiar so that the magical path he takes does not stray far. It all takes place right here "on my way home from school." As Langton (1984) would say about fantasy stories, "it all happens on the real side of the curtain" (p. 166). Patrick's story tightly interlaces the imaginary and the real, as it emanates straight out of the experience of being a child.

Then in a simple yet well-chosen ending, Patrick's storying oscillates in and out of that magic curtain. For one moment the narrator lets the magic go. "The next morning I got up and forgot about dragons. I grew out of it." Only to swing back the door the next moment to "I looked in my clothes closet and saw Dennis. 'Good morning,' he said. And then I fainted!"

A sensible and delightful way to invoke once more that intimacy between "let's pretend" and practical reality. Patrick's story holds something of the magic found in storying. Astrid Lindgren (1985) author of Pippi-Longstocking has remarked that the stories she read in her childhood both held appeal and value because it is this "toying at the edge," this hovering between the real and the imaginary, this very convergence of both worlds that holds it in significance.

What is fascinating with children is their attitude which is rather an ambidextrous way of looking at things, of experiencing things. We hear it in their simple languaging in mundane experience yet it makes one wonder whether the children are merely stating the plain facticity of the event or whether they are witnessing the unfolding of a drama or a story in the event. Is this perhaps a tenuous beginning for storying?

So you hear your child remark "Look Mom! The tiles are vibrating." (As one child observed the effect of neon lights flashing and making its reflections on the floor tiles.) Or in answer to a query "What time did you wake up?" we hear the child reply "I woke up when the sun was only half-awake, like it was this much awake" (gesturing). Or is the child plainly observing the facticity of the phenomena? For children, the shifting of their languaging gears from the "straight forward copy of events" to imaginative discourse in storymaking is not too often made discernible. Both "realities" are one for the child.

Fortunately for the child this hovering between "realities" interlink with their very "being-ness" where the imaginary and the practical merge within the reality of their everyday experiencing. It is as if the child intertwines the imaginary with the practical and blend them into a graspable reality. This ambidextrous way of children is manifested in more or less the same way my daughter tells me about her dream last night as if in her telling the dreaming has not been disrupted by her waking. The way children talk about their dreams somehow the dreaming and the waking moments flow in one continuous current of storying. Their storying is simply contiguous with their own everyday experience.

But this is not to say that the child does not know the difference between real and make-believe. As a matter of fact, early in their childhood children already realize the shifting gears of both realities. Simply watch children at play and listen to their languaging. It is with ease that they indulge in both realities taking both to the core of being a child.

The child's own backyard may be the stage for the unfolding adventure that hovers between the real and imaginary in the storying.

> *I never knew it would be a super Saturday. Last Saturday me and my friend Erin were building a snowman. It was in my backyard -- and it was the greatest snowman we had ever made -- with a red top hat, -- blue button eyes, and a red mouth made from yarn. It had a blue cap -- and red mittens made out*

of felt. It was holding a broom -- and had my Dad's boots on and my sister's old rain boots.

After supper my parents went out to West Edmonton Mall with my brother and sister. I stayed home to keep my Grandma company. My Grandma was washing dishes while I watched T.V. and the door bell rang. I went to get it -- and there on the stairs was my snowman!

"May I come in or may you come out?"

"If you come in you'll melt so that means I have to go out." I said. I went out with the snowman and asked what his name was. "My name is Super Snowman," -- he yelled. "Wow," -- I exclaimed! "What a neat name! -- Where did you get it?" "From my clothes," he said. "Let's go downtown." "How?" I questioned him. "With my magic broom." He tapped the broom -- and it popped up into the air. -- I was so shocked -- I just stood there with my mouth hanging open. Super Snowman grabbed my wrist and hopped on the broom. He mumbled -- strange words I can't say. And the broom went higher and took off! We arrived downtown in sixty-seconds and at that very moment -- there was a robbery at "Tut Fut's Men's Wear" on Jasper Avenue. A man with a gun shot two bullets and ran. "Someone's injured," cried out a lady. Super Snowman made the broom go low enough so I could get off and help the injured person. As soon as I was off he took off like a flash! The robber shot two bullets at Super Snowman and started running faster.The bullet hit Super Snowman and disintegrated. Super Snowman caught the robber and threw him in jail. "Hey -- that's the goof who stole from Tut Fut's," -- cried a policeman. Super Snowman was rewarded a house in the North Pole. "I'll be back," he said. "Bye"- I said in a sad voice. "Bye."

Possibly influenced by the snatches of comic book reading and the diet of TV fare (not to mention three (3) Superman movies in one year!) Patrick weaves threads of make-believe and reality into perhaps another motif of what he may call real. The parts both of the imaginary and the practical melt right into the middle of Patrick's plain ordinary world. The story is backed by a supporting cast of regular people in his child world; his friend Erin, his parents, his Grandmother. All these scenes are staged within his familiar environs; at home, in the backyard, downtown Jasper Avenue, displaying a fantasy landscape within the geography of his own eight-year old world.

Perhaps storying holds magic for children luring them to entertain the impossible within the possible and explore its potential for more possibilities. Is part of this magic storying's capacity to accommodate the impossible, the fantastic, the super-adventures within the familiar frame of the child's practical tangible world?

Like Being In Two Places At The Same Time

While storying somehow eases the child into a flickering in and out of the real and imaginary, there is also something like an opening up of another space. This is like a storying space apart from that of the child's situated-ness in the physical objective space.

To go back to Jenny, the nine year old telling us the story of The Painting Aborigine, we recall that the children and Jenny were in the backyard participating in this particular storying situation. Deriving from this instance we find that the child making-up, telling, and listening to stories is an active, involved participant. When the child truly participates in storying there does not appear to be a detached manner about the child, rather we see the child telling a story more obviously in an embodied participatory way.

From Merleau-Ponty's (1965) postulations on experiencing we learn that as far as experience is concerned it is from the bodily situated-ness and perspective that one is able to view and relate to objects and events in the environs. The body is the axis from which the child takes part in the storying. Children choose a place (the physical space) within the storying situation. They "place" their bodies as it were, where they feel it can be at home. Thus the children may be sprawled on the grass, perched on their bikes, leaning against a tree, situating themselves at a particular point in the physical space. And from this anchorage in their bodily perspective the child experiences what -- Merleau-Ponty (1965) calls the experience of the "spatiality of the situation." In storying there are two levels of this spatiality; the one anchored in physical space and the "other space" entertained through imagination. From the spatial level, which is the physical space, there is a "certain possession of the world by my body, a certain gearing of my body to the world" (Merleau-Ponty, 1965, p.350). Further to this, when we speak of the child's experience of two levels of spatiality, we are alluding to the notion of experiencing different "realities"as espoused by Schutz's (1967) idea of "provinces of meaning." This terminology is described by Schutz as

> Each province of meaning - the paramount world of real objects and events into which we can gear by our actions, the world of imaginings and fantasms, such as the play world of child, ... the world of art, the world of dreams, the world of scientific contemplation ... It is this particular style of a set of our experiences which constitutes them as a finite province of meaning."(1967, p. 253)

So it is here that we find part of that intriguing hint of magic in storying. For in storying the child is exposed to two realities disclosed within the objective space and the storying space carried through imagination. It is like being in two places at one time.

How do children encounter these two "spatial levels" in storying? How do they participate within the storying situation? What does their bodily stance in storying reveal to us about their participation in storying? All of us who have had the rich opportunity of being with children, whether as parent, teacher, librarian, or friend are familiar with the refreshing spontaneity and natural-ness with which children come to storying. But their embodied participation is manifested in many ways.

For instance in the classroom, teachers often see the child's participation when a group of children are all huddled-up in the corner listening to a story. The storying begins:

> *Today was Monday and Alexander almost slipped on his ice skates as he hopped out of bed. And he found gum sticking in his hair, when he went to the bathroom. Alexander knew that this was going to be a miserable, terrible, horrible, very bad day! At breakfast his brother and sister both got stickers from their breakfast cereal box. All Alexander got was cereal! He knew this was going to be a miserable, terrible, horrible, very bad day ... (adapted, Viorst, 1975)*

All these signal a "hush" among the children. The wriggling, the pushing, the shoving stops. Eyes are glued on the storyteller, the mood is light and the "bodies" are relaxed. The children's vitality and exuberant playfulness are mellowed into a comfortable listening posture. And soon their "being here" in the classroom and "being somewhere else" in the story, coalesce as if in a melding of time and space. Even Tommy and Paul, who have had a restless day, finding it difficult to attend to their math and spelling lessons (preferring their hockey cards) manage to tear themselves away from their card-swapping and almost immediately the story arrests their attention. The hockey cards are briefly forgotten. The children enter a "storying space."

Parents may also note the child's embodied participation in storying. Dad is telling a story by the fireplace. The boys, Matthew and Dustin (10 years and 8 years) are stretched on the rug beside the ottoman. Melissa (6 years) is curled up comfortably on her father's lap. When Dad comes to the part

> *That very afternoon Sara had an opportunity of proving to herself whether she was really a princess or not. It was a dreadful afternoon. For several days it had rained continuously; the streets were chilly and sloppy; there was mud everywhere, sticky-London-mud-and over everything a pall of fog and drizzle ... Sara was sent out again until her damp clothes were more bedraggled and absurd than ever, and her downtrodden shoes were so wet they could not hold any more*

> *water. Added to this she had been deprived of her dinner because Miss Minchin had punished her again. Sara was very hungry and cold. (adapted Sara Crewe, Hodgson Burnett, 1963)*

Melissa cuddles up closer to her Dad, Matthew is still and Dustin sits up then transfers his gaze as if to draw warmth from the flames of the fireplace. When the story comes to a close, Matthew stretches, manages a reluctant yawn then teasingly pokes his sister's sides when he notices that her eyes are brimming, tears threatening to escape.

Hence from their anchor in physical space we see children "transported" to other worlds, to a cave of a young aborigine, to Tolkien's Middle Earth. Or children may be in the classroom telling or listening to a story but at the same time they experience the storying space as "real-ly" as the physical space. From their own situated-ness in a cozy living room by a fireplace they may enter another "space," somewhere in the bitter cold streets of London with Sara Crewe. This storying space then is like the "existential space of dreams or myths" (Spurling, 1977). This existential space goes beyond the physicality of the objective space welcoming the child into two places at one time.

There's a section in Pamela L. Travers', Mary Poppins where the young girl Jane is walking home after playing in the park,

> *Crowned with the gold of the buttercup tree, she walked home under the maple boughs. All was quiet. The sun had set. The shadows of the Long Walk were falling all about her. And at the same time the brightness of the Little Park filled her closely round. The dark of one the light of the other, she felt them both together ... "I am in two places at once" she whispered. (IV:, p. 210, 211)*

The simultaneity of experiencing two spaces, the imaginary park she had created in playmaking and the real Park, both became real for Jane. For the child it is experiencing the space where the storying takes place and at the same time the "space somewhere else" where the characters, conflict, and events occur. Both spaces are as felt-experienced by the child in a single moment of unity in experiencing.

How do children themselves talk about this "being in two places at the same time?" For children, describing this experience may not be as easily identifiable to them as young Jane in Mary Poppins. Travers (1985) encourages children to be aware of their own experience by suggesting thus, "Close your eyes and just imagine that you are back in your own house right now, while you are actually here with me" (p. 236). Most children do get the picture quite clearly.

But still, the experience of being in two places at the same time is felt by the child in multifarious ways within the storying situation. Children can talk about this experience when asked in different ways. "What did you like best about Renny's story?" "What kinds of stories appeal to you most?" "How did you like Kathy's story today?" "Tell me about the time you were making-up and telling us the story about the America's Cup."

Jude (9 years) described it this way.

When Renny was telling us about the Black Gnome I felt that I was really there. I was the guy caught in the hole and I was falling -- falling that was weird.

Dennis (11 years) made these comments.

Adventure stories are like that -- like you actually feel the wind 'cause you're riding this horse -- well you're not really riding the Black Stallion, but it feels that way. When my teacher was reading us this story, I could feel all those guys chasing me all over the place and you try to go faster and faster --. It feels that way anyway.

Eva (9 years) attempts to give an explanation for the feelings expressed by her peers.

When you're listening to a story, you're sort of like a blind man -- you can see the images very clearly -- but you don't actually see them with your eyes. You see them all in your mind -- just like they're there in front of you!

Michaela (7 years) and Patrick (8 years) both touch on imagination.

Like Jenny's story about the snowflake -- that was really funny. I wanted to catch the tiny snowflake in my hand. But it's all your imagination -- 'cause Jenny just made up that story.

When I'm listening to a story, I use my imagination. When our teacher was telling us about Romulus and Remus I could hear the words but its all like a picture -- pages and pages of pictures. The words become pictures the imagination helps but sometimes, gee! I think my imagination goes overboard. I try not to do that though -- I listen closely.

Kimmy (9 years) has an excellent way of describing this entire experience of being in two places at the same time, attempting it by way of explaining what goes into listening to a story.

That's because the storyteller describes it perfectly. She uses words that lead you on and on -- and before you know it you're already part of the adventure.

"Losing Oneself In Story"

"Losing oneself in play" is a metaphor used by Gadamer (1975) when he discusses the ontological significance of play. If we borrow this metaphor it may be useful in a discussion of the interplay that takes place with teller, listener, and tale. Gadamer, at one point says,

> Play fulfills its purpose only if the player loses himself in play. It is not that relation to seriousness which directs us away from play, but only seriousness in playing makes the play wholly play. (p. 92)

For a child to experience story as wholly story is in a way to be "lost in story." At first it may mean to be caught in the magic of "scope-suppose ..., in the sheer delight of let's pretend and the eager suspension of disbelief, excitement, wonder, and astonishment" (Alexander, 1984, p. 145). But then this magic goes even further. This losing of oneself in story is like a being-taken-in by the magic of the storying itself. It is not a getting lost as in going astray, but rather a being claimed by the power of story so that we see a linking, an interconnecting between teller, listener, and tale.

There are a number of threads that flow into sub-themes demonstrating this notion of the child losing oneself in story. First of all from the perspective of the teller there is the experience of bonding evidenced in certain ways. There is the bonding between the teller and the tale, the bonding that occurs in the initiating process of story, and the bonding with languaging itself. Secondly, from the perspective of the listener the child is lost in the joy of recognition, when in "self-forgetfulness" there is genuine sharing in "spectatorship."

A Bonding Between Teller And Tale. Once again in Jenny's story of The Painting Aborigine we hear the storying events in the telling. The listeners imagine what could possibly happen next. Bit by bit in sympathetic reflection the listeners place the story in their minds, set it in their own recognition of feelings and thinking. And as the story comes to a close both teller and listeners have quite forgotten where the aborigine exits and Jenny herself enters. For Jenny has become the aborigine.

In Jenny's instance we find her lost in the story as she experiences a one-ness, a bonding with the main character of the story. So that Jenny in the telling of the story meets with the character as if in a "fusion of horizons." Somehow Jenny herself is lost, claimed by the magic within the very unfolding of the story. As a consequence the listeners along with Jenny are caught in that intertwining web of story. Knowing Jenny and her family, as a researcher I have wondered how it is that Jenny can identify closely with the aborigine's plight. Does Jenny indeed need to know for herself the feelings of loneliness and sadness akin to that of being orphaned in this world in order to know what it is really like to be lonely? Or is it Jenny's very experience of a secure and loving home and of caring parents, that enables her to truly feel what it would be like "wishing he had a mother and father?" Jenny's intimate bonding with the sadness and the poignancy of the young aborigine's life shines through in the telling of the story. And her happy, warm and loving home-life appears to be the base from which she effectively links with the plight of the character in the story.

Perhaps what may also facilitate her bonding with the story is the perspective she takes which may be more of an "asking" rather than a "telling." So that Jenny's story is not actually telling us about plain facts regarding a young aborigine but rather a questioning, or a probing into what it is like to be alone and lonely. Jenny's story may then be an asking, a query into the feelings of loneliness, of sadness, of being without a father and mother, of what one is left alone in this world. Perhaps Jenny's story is her way of questioning things she really does not understand. Her storying is an asking about the world of differing worlds; that of adult-child, white- aborigine, sadness-happiness, loneliness-joy. Her story may be an exploration of deeper feelings and thoughts that a nine-year old encounters in her everyday world. So that Jenny's unknowing provides the grounds from which she takes off into a knowing, an entertainment of possibilities, of asking in order to figure out what is otherwise hazy and unclear. Jenny's story then truly becomes a way of knowing for her even as it paves the way for a linking, for an intimacy with the feelings and the plight of the character. In a way then Jenny is lost in the story as she establishes the bonding with the character, the young aborigine.

Within The Initiating Process. This linking or bonding also discloses itself into something of a ritual-like process, like an initiation experience into the storying space. Listening to children making-up and telling stories we "hear" the transformations that initiate the child into that sphere of the storying experience. For instance, when listening to Jenny, we witness the initiation into the world of a lonely aborigine and as she moves on to another story she enters the world of a teenager, and finally the world of beautiful snowflakes. The ritual-like event of storymaking and storytelling performs for Jenny the functions similar to that of an initiation process.

> *Ring -- Ring -- Ring -- Ring. "Okay! who could that be now," said Prudence. "I'm mad -- I always have to go answer the telephone. Probably my*

stupid old boyfriend again. -- I hate him."

Ring -- Ring -- Ring -- Ring. "Hello -- hello -- oh it's you John -- I don't want to speak to you ever again." She hanged (sic) up. And then -- it rang again.

Ring -- Ring -- Ring -- Ring "Oh no -- not the telephone again. I'm -- this is driving me up the wall." "Hello, hello John? I thought I told -- Oh -- I'm sorry Mom. I -- well, just someone at school -- Okay -- Bye."

Ring -- Ring -- Ring -- Ring. She pulled the telephone off the wall.

One day a beautiful snowflake had just landed on my nose. I very quickly put it in a plastic bag, -- ran to the kitchen, -- put it in the freezer -- and it stayed. But the next morning -- I heard my mother yelling in the kitchen. I ran downstairs to find out what her screaming was all about. And there was my snowflake! growing bigger -- and bigger and bigger. -- And then it broke and fell into -- lots and lots of tiny and beautiful snowflakes.

How does Jenny move from the world of a lonely aborigine to a teenager's world, and to the world of beautiful snowflakes? One can sense in Jenny's storymaking a vivid immersion in the world she wishes to explore. With adeptness Jenny uses her language within varying story frames in order to build her gradual initiation into that story space. In the first story The Painting Aborigine, she utilizes her languaging within an expressive narrative making use of a flashback technique. She places the aborigine in the present time frame then slowly moves the story back in time, reaching into the past by way of the aborigine's remembering. Eventually the story is brought back into the present as it gradually comes to a close. The remembering by the aborigine heightens the poignancy of the tale, effecting the easy entrance of the teller, into the world of the aborigine.

Some time later I asked Jenny to talk about the experience of making-up and telling a story, such as the Painting Aborigine Jenny's talk tells us a lot more:

> *Once when I was in Australia, I saw this painting of an aborigine. I think I saw it in my school -- I'm not really sure -- umm -- I forget. But I could see the aborigine in my mind while telling the story. I remember -- his sad eyes, the colours -- the lights. It helped me tell the story -- 'cause I could see the painting clearly in my mind.*

Perhaps this is what Barrs (1985) similarly refers to in the experience of young children writing. "The young writers I interviewed often expressed a strong sense of inhabiting the worlds they were creating. They seem to live their own stories and to be aware of them from the inside" (p. 81).

Polanyi (1960) describes this embodied transformation and participation in a different way. He calls it an indwelling. First of all, Polanyi makes clear that we come to "know" things through our body. He explains that it is through our body that we become aware of things thus from the vantage point of our bodily participation in events we are able to attend to things and come to know them. Further to this, Polanyi suggests that we sometimes use other things as if in an extension of our body in order to feel, to experience other situations and events. He calls this "empathy" or an "indwelling." In Polanyi's words

> Whenever we use certain things for attending from them to other things, in the way in which we always use our own body these things change their appearance. They appear to us now in terms of the entities to which we are attending from them, just as we feel our own body in terms of the things outside to which we are attending from our body. In this sense we can say that ... we incorporate it in our body ... or to extend our body to include it ... so that we come to dwell in it. (1960, p. 16)

Jenny "extends her body" to empathize or to indwell in her story. Through this means of expression, which is by way of her storying, the differing worlds of aborigine, teenager and snowflakes come alive. Jenny's storying "brings the meaning into existence ... it brings it life in an organism of words" (Merleau-Ponty, 1965, p. 183). So that we hear and see the nine year old Jenny initiated into the different story spaces as she makes-up and tells her own stories. Jenny has found through the storying expression what Merleau-Ponty (1965) terms a "new sense organ, opening a new field or a new dimension to our experience" (p. 182).

The pictures Jenny had in her mind were not all revealed in the telling but they definitely facilitated the shaping of her story. There is a lucid manifestation of Jenny's getting into the story itself as expressed in her languaging.

In Jenny's second story, The Telephone, we hear her initiated into another story space, this time a teenager's world. How does Jenny find herself linked closely with the character in the story. How is it that Jenny easily becomes Prudence? This time Jenny's capacity for innovative use of her language eases her promptly into Prudence's world. Jenny uses a monologue as her story frame and thus by filling the role of narrator, script director, and actor, she choreographs the entire scene in her storytelling. Jenny gets inside her story space by detailing the various scenes in her story. She skillfully blends the speaking parts with the description of the scene as it unfolds. Listening to Jenny, we sense her embodied participation in the storying. She lives the character of Prudence, even as the story takes hold of her, and as if being swept into the magic of her storymaking she is readily initiated and transformed into Prudence's space.

In The Snowflake once again Jenny displays her ability to expand on her languaging. Maximizing its power she employs an innovative approach to the story. Jenny now capitalizes on the theme of this particular story which is to preserve the beauty of this delicate snowflake. In a dramatic way Jenny emphasizes the inevitability of the snowflake melting, but it is in the breathless rush of her telling that eloquently conveys the storyworld of the snowflakes.

Two things then are visibly held by the child's storymaking and storytelling. First of all it resembles a ritual-like process that initiates the child into other worlds or spheres of lived-experiencing. A significant part of this initiation process is accomplished as children acquire the ability to expand and innovate on "already constituted meanings ... an available depository of expressions which have settled into the fabric of language" (Spurling, 1977, p. 57). In storymaking children go on to make use of their languaging in a variety of ways, endowing and making new meanings for themselves. From the "already available depository of meanings" which Merleau-Ponty (1965) discusses in reference to language, the child moves in a dialectic movement from "sedimentation" to "innovation." The child in storymaking captures the essentialities of what language has to offer and goes on to a discovery of meanings through novel ways of looking at the world within storying.

__A Bonding With Languaging__. How do other children establish this linking or bonding with the characters in their own story? Renny (10 years) tells a story which excellently portrays that link between the storymaker and the characters in the story. As we listen to Renny's story we almost immediately hear this grown-up narrator, rather than Renny himself. Throughout the telling of the story both teller and listeners are oblivious to Renny the ten-year old.

> *This story is about a shortage of housing many years ago. Me and my friend and my servant -- were looking for some quarters for us to spend the night in -- for this -- for the night -- and we came along this place -- and they said -- we could have it rent free if we moved in immediately. Poor guy he had the idea the house place was haunted and we went -- so I went along and I told my wife that I was gonna -- go somewhere for the night. And then -- he -- my friend Michael -- he had some adventure in him -- so we both went to the haunted house -- which he said would be haunted so the -- when I got in I picked up a volume of Dicken's and read for a half hour and then after that I got my servant to get me a gun and a knife -- you could never -- never tell you know. So I just kept on reading and when I retired for the night I turned off the light.*

> *And an hour later -- I heard three distinct knocks. And then this thing came up from the bed -- and it had -- it resembled a human shape but -- but I was quite scared. And then I reached for the door for the revolver. And all of a sudden I felt a sharp stab on my arm. And I was "paralis" (paralyzed). So then -- so then after about fifteen minutes of this fighting I tried to struggle. My friend -- my servant came in and if I ever seen horror on a human face it was then. He said, "Run -- run," and he ran down the stairs taking many steps at a time and then -- and he ran down the stairs taking -- and then -- there were two eyes gleaming at me and then I went for the curtains and I pulled open the curtains and my first word was "Light."*
>
> *After that night -- we moved in and we found a faded letter and it said, "There's nothing against you unless the dead." And in a female shaky hand it was written, "They can." After that -- I was through quite a bit of shock. So then we bought the house and as a matter of fact we still live there.*

A number of ingredients possibly combine to carry Renny and his listeners towards the spiralling wave of bonding within the storying. But the overwhelming crest seems to issue from the magic of words, the power of words and from this, the creativeness with which he uses the language in his story. "The child discovers the world through the established language which those around prescribe for him" (Gusdorf, 1965, p. 41). But children do not stop at their initial encounter with the language of their community. They go further and "innovate" as Merleau-Ponty (1965) would say, on the "sedimented and available depository of meanings" already there. Children learn the deeper significance of whatever surface meanings words already possess, as they use words within a dynamic dimension of combinations, arranging and rearranging them to produce new ways of expressing meanings through their languaging. Merleau-Ponty stresses this dynamic concept of language emphasizing that

> This characterization of speech as a structure means that language is not made up

> of words, each of which is endowed with one or several meanings. Each word has a meaning only inasmuch as it is sustained in this signification by all the others. (1965, p. 92)

Note Renny's story. Straight from the top of his story, Renny is the narrator. He sets this tone by starting off with, "Me and my friend and my servant were looking for some quarters." Mind you, not a house, not a place, but specifically as some grown-up may mention "some quarters to spend the night in." Then not any further than the third sentence Renny establishes the entire picture of the company he (the narrator) keeps. First there's the friend, then the servant and of course there's his wife. And now the portrait of the adult narrator is secure.

The story continues and very adult-like "he picks up a volume of Dickens" just before he "retires" for the night. He hears "three distinct knocks" (meticulous adult that he is) and he sees a thing come up from his bed which "resembled a human face." Throughout the rest of the story Renny continues to use language in a very grown-up manner using words and expressions which one might expect to come from an adult rather than a ten-year old boy. The rhythm and cadence of Renny's storymaking and storytelling is unmistakably that of the adventurous narrator. Listening to Renny's story, his languaging effectively makes the listeners relegate for a brief moment, Renny the nine-year old. Instead we too are engrossed, we are taken-in by the narrator's portrayal of that suspenseful night. Although nowhere in the story does Renny describe the physical features of the narrator it is easy for the listeners to draw their own picture of this rather sophisticated, worldly wise gentleman fired with the verve and gusto of an adventurous spirit.

As illustrated in this story we find that Renny's bonding with the character in the story emerges from a deeper bonding with languaging itself. For many if not all children this bonding between the child and languaging evolves early in childhood. Richard Lewis (1983) describes one of these special beginning moments

> I remember my own son when he was two or three years old standing on top of a large rock and talking to the trees in front of him. Every once in while he would shout a word - a swirling of sound passed out toward a rock, a tree, a cloud passing by. He had entered a period of his language development where words had taken on a kind of magical power; their very sound seemed to be heard and received by objects around him and these objects once touched by his words were changed forever. (p. 34)

Children then move on to the stunning discovery that words carry meanings. They latch on to words, rolling the sounds in their tongues like the the three year old who keeps repeating, "actually, actually" as if to savour its melodic quality. Then one day they discover another word which fascinates them, later they are ushered into languaging experiences where words and phrase combinations emerge into a story frame. The children come upon the power of languaging to make available not only an immediate perspective but a wider metaphoric horizon. They realize that through languaging within storying one may achieve a kind of meaning which reaches far beyond immediate views, direct experiences, and active involvements. For it is in languaging's organizing and categorizing function that enables us and in this case the child, to deal with multifarious encounters with objects, events or phenomena and people in the world. This is the element of "operative intentionality" in languaging which Merleau-Ponty (1965) espouses. In other words there is that operative intentionality in speech which accommodates a human world; a world wherein our intuitions move us to take up the demands made upon us.

Gusdorf (1965) puts it in another way

> Speaking constitutes the essence of the world and the essence man. Each sentence orients us in a world which, moreover, is not given as such, once and for all, but appears to be constructed word by word. Even the most insignificant expression contributes to this work of continuous reconstruction, just as each word mastered by the young child increases his universe, so too for the adult the

act of speaking continually contributes to existence. (p. 37, 38)

Words where do words come from?
They come from the back of your mind
together with your imagination.
They are the entrance to paradise,
they are magic.
God spoke and he created man.
The words are meanings spoken by the mouth
They are the beginnings of creation. (Jude, 9 years)

The power of language gives children and all of us that magic-like talent to bring to life that which is otherwise hidden from our awareness. Like the magician, the child in storying unravels the mystery of the hidden, revealing new meanings and new "realities" once the child comes to languaging.

> Let us not forget that we are magicians who can bring from our sleeve of consciousness things of the world that were invisible and in their invisibility need but a touch of our ability to speak of them to make them alive, to make them knowable.(Lewis, 1983, p. 215)

In The 'Joy Of Recognition'. This time we shift our attention to the listener and take the metaphorical illustration of play, that is play to mean a theatrical performance such as in a Broadway play or in a dramatic play. Here we find implications of "representation" or "imitation" as Gadamer (1975) mentions. Children making-up and telling a story similarly portray a character like the actors do in a play. The actors imitate the characters not as if copying but rather as heightening and exaggerating some things so that the audience no longer sees the actors but whoever they portray. In play, like that of storying, the actors strive for what they wish to represent. Gadamer (1975) maintains that, "when someone makes an imitation he has to leave out and heighten some things. Because he is pointing to something he has to exaggerate, whether he likes it or not. Hence, there exists an unbridgeable gulf between the one thing that is a likeness and the other that it seeks to resemble" (p. 103). Thus he continues, "the private particular being of the actor disappears entirely in the recognition of what he is representing" (p. 103).

It is similar to watching a play entitiled Country Girl, we fume with rage at the deceitful husband-actor who frames his unsuspecting wife for all his paranoid tendencies and still later we are doubly furious at the director, the self declared know-it-all who does not see through the charade put on by the insecure husband-actor. And we cheer quietly inside us when the naive yet sturdy wife, this country girl turns to the director and chastises him in this scene from Odets' (1951) play.

> Bernie (the director): One moment. Tell Frank he has nothing to worry about. *Georgie looks puzzled*. He thinks you may go drastic. It's happened before, I understand.
>
> Georgie (the wife): What's happened before?
>
> Frank (the husband-actor): Bernie she wants to help ...
>
> Georgie: Mr. Dodd, (Bernie) we had a town idiot when I was a child. He kept insisting that elephants' tusks come from piano keys. You are very obtuse and willful, for a man who relishes his own humanity.
>
> Bernie: What are you talking about?
>
> Frank: Bernie she has to pack ...
>
> Bernie: What are you trying to tell me Mrs. Dodd.
>
> Georgie: Don't call me Mrs. Dodd. Suicide attempts are Frank's department.
>
> (adapted The Country Girl, p. 104)

So the actors "disappear" and we recognize them as the country girl, the arrogant director, and the paranoid husband-actor. The audience link their thoughts with the actors and consequently recognize them in the guise of the characters they portray. The actors are lost as it were in the very act of portraying the characters in the drama or the play. In turn, we as the audience, experience a kind of "self-forgetfulness" as we are claimed by the power of the unfolding drama.

Within storying a similar pattern of portrayal takes place when the child making-up and telling a story is recognized as the character portrayed and not the child. Gadamer (1975) states it this way

> Play itself is, rather, transformation of such a kind that the identity of the player does not continue to exist for anybody. Everybody asks instead what it is supposed to be, what is meant. The players (or perhaps the storytellers) no longer exist but only what of theirs is played. (p. 100)

For the child making-up and telling a story, the storying is for that moment the reality in itself. The children's bonding with the characters in the story resembles the transformation which takes place in play. We see then that the story is experienced as wholly story in the representation of what the story wishes to reveal. Hence as Gadamer (1975) further states

> The joy of recognition is rather that more becomes known than is already known. In recognition what we know emerges, as if through an illumination from all the chance and variable circumstances that condition it and is grasped in its essence. It is known as something ... because they are not merely repetition but a bringing forth, the spectator is also involved in them. They contain the essential relation to every one for whom the representation exists. (p. 102, 103)

So the teller and listener of the story are lost in the storying as the teller is recognized by the listener within the reality of what and who the storyteller wishes to disclose.

For the child a portrayal within storying delves deeper into the representation and imitation of the character.

> To the child the power of the poetic, the power of the mythic, are deeply physical presences entering through him and around him. The child does not simply imagine these powers, he becomes the powers themselves entreating them to be the source of his whole being. For a child to want to become a butterfly while dancing is not simply a fantasy of childhood. It is childhood finding what part of the butterfly still remains in childhood. (Lewis, 1983, p. 21)

Seven-year old Nicole is drawing a picture. Soon storying accompanies her drawing.

> *This is a girl butterfly. One day the girl butterfly asked her Mom if she could go out for a walk. In the garden -- she met a boy butterfly. He greeted her, "Hi!" he said, and then he winked at her. Vanessa (oh -- that's the girl butterfly) was embarassed. She didn't say anything -- she just flew away.*
>
> *The wind is pretty strong today. It blew off people's hats -- other days it can be nice. But today the wind was rude -- I saw it take off for Florida and it pushed -- and pushed the rain and started a terrible storm. The plants and trees and houses and cars and people -- the wind got them all mixed up. It was a real bad storm. And the next day -- the wind went away to put a lovely rainbow in the sky... (Nicole, 7 years)*

What is it like for a child to be lost in the storying? What is it like to be claimed by the magic of the brief storying moment, to be lost in the new joy of recognition? We find an example in Yolen's (1981) childhood experience.

> *Once upon a time, a long time ago, there was a child who loved to listen to stories. And one summer night, in a cottage in Maine, the child sat in an audience while a storyteller recounted the history of a Greek hero named Perseus. And when the storyteller came to the part where the hero held up the head of the gorgon Medusa, she held her own hand aloft. I could have sworn then as I can swear now that I saw snakes from the gorgon's head curling and uncurling around the storyteller's arm.*
>
> *At that moment I was unable to move. It was as if we, and not Medusa's intended victims, had been turned to stone. It could have been a trick of the firelight behind the storyteller. It might have been the hot dogs I had hastily consumed before trotting over from our cottage, my little sandals slipslapping on the stony beach walk. It might have been the lateness of the hour or my overactive imagination. But I know that it was none of these. It was simply the power of the teller and the tale. (p. 41, 42)*

The child listening to story no longer hears the sounds of the living language in its mere significations, but rather apprehends the languaging in the broader matrix of its meaning. What happens is appropriately described by Merleau-Ponty (1965) when he says, "the meanings swallow up the signs." When children are listening to story, they discover that storying heightens the power of language. The child encounters the welding of signs within the network of imaginative discourse which releases the expressive potential of languaging, giving way to meanings. In more precise terms Merleau-Ponty (1965) states

> The process of expression ... does not merely leave for the reader and the writer himself a kind of reminder, it brings the meaning into existence as a thing at the

> very heart of the text, opening a new field or a new dimension. (p. 82)

Within the expression of storying the child comes to the essentiality of what the story wants to reveal as meanings intend upon the signs and bloom into "meaning-fullness" for the child.

> The power of language lies ... in ordering the would-be key words to make them say more than they have ever said and transcends itself as a product of the past, thus giving us (or the child) the illusion of going beyond all speech to the things themselves, because in effect we go beyond all given language. (Merleau-Ponty, 1965, p. 41)

And so in that moment of being "lost" the child is actually drawn by the more impelling magic of meanings beyond the significations of words. What then can we say about the magic that claims the child as it were, in storying. Our reflections thus far has led us to note its connections with play, where similarly one can lose oneself in the story. Initially the seriousness that story is only story that it is only make-believe draws the child. And yet past the seriousness and the attraction of sheer make-believe the children find a bonding in the story at times with the characters in the story, as if in Gadamer's (1975) terms in a "fusion of horizons." And this same bonding also manifests the child's deeper bonding with languaging itself as - the power of language claims the child and takes hold of the imagination, and soon is lost within the realm of storying. There's an Eskimo poem quoted by Chinua Achebe (1985), African poet and novelist which reiterates the atmosphere of experience which pervades the storying in the compelling power of language.

> *That was the time when words were like magic.*
> *The human mind had mysterious powers*
> *a word spoken by chance*

might have strange consequences
It could suddenly come alive
and what people wanted to
happen could happen,
all you had to do was say it. (p. 178)

Chapter IV

INVITATIONS TO STORYING

Moments Of Gathering

A parcel had come in the mail for me one day and as I was opening it six pairs of children's eyes were curiously watching and waiting to see what was in it. Soon oh's and ah's, and ecstatic gasps of appreciation could be heard from the children. There was no doubt that the butterflies (carefully mounted on velvet -picture frames) with their startlingly vibrant and colourful winged -motifs, created four exquisitely impressive portraits.

> *It's about the loveliest butterfly in the whole wide world. And the Fairy -- Fairy Goodness brang (sic) some gifts for the butterfly.*

Thus Patrick starts his own storytelling. In a way the butterflies became an invitation to storying. It was the spark that accommodated the pause before the children's articulation of their thinking related to their feelings. A moment of gathering that precedes the actual telling of a story.

Referring to this particular story later, Patrick mentioned that he had "pictures of butterflies in his head" all week. Like a persistent melody of a catchy tune that stays in the horizon of one's thinking, the "butterflies" prodded a new interest for Patrick leading him to read more about butterflies in the school library, taking out his encyclopedia volumes and Childcraft books to check out more items on butterflies. Finally on a weekend there was his thrill of finding a treasure of a pocketbook Butterflies on bargain sale for 99 cents.

Patrick's story on the Bad Butterfly was told within a brief two minutes, but perhaps this story was not a mere spur-of-the-moment outburst of languaging. It was nurtured by the spark generated by the butterflies that came in a parcel. In a sense, Patrick's thinking and reading about butterflies opened up the pause, in a moment of gathering, in sympathetic reflection, leading the child to the actual making-up and telling of the story. The butterflies drew Patrick into the circle of storying.

To draw a parallel description, Martin (1976) describes children just before they launch into the actual writing of a story. "The galvanisings, the scanning for clues, the rapid switches of focus, the dawnings of awareness" (p. 18). Perhaps these speak of those moments similarly experienced in spoken storying, although not as precisely observable. It may be that there are indeed those moments of gathering, a gathering of one's thoughts, a feeling about one's feelings, a scanning of images, an experiencing in certain stillness of moments just before the ushering in of the actual rendition in storying.

Moments Invite To Storying

What are some of the things or moments around the children which invite them to storying? Play perhaps, toys, drawings, art experiences, other stories?

Drawing. Brent (7 years) is humming a little tune to himself as he concentrates on drawing a picture. The strokes of his crayons seem to blend with the rhythm of the tune he hums. There are a few other children in the living room, each engrossed in their own drawing. The talk that goes on is mostly of a practical nature.

> *"Kindly pass the green marker, somebody please."*
>
> *"Oh no! I made a mistake. May I have another piece of paper?"*
>
> *"I just don't know how to draw horses. Horses are funny -- difficult -- like the head -- ummm -- I don't think this looks good."*
>
> *"There! the white made it pink! Is that okay? See the pink - that's for the background."*

Patrick (8 years) is at the other end of the room from where Brent sits. Quiet and seemingly oblivious to all the talk around him he is intense in his own thinking, his pencil marker is poised before his drawing sheet. But he soon picks up his own tune and is now humming to himself as well. The white sheet of paper gradually takes on the various colours the child mixes. Soon a picture is taking shape. Looking at Patrick's picture there is once more a suggestion of a story which characterizes many of his own drawings. Like the more immediate utterance of a story-in-the-making. Patrick's drawing holds the hues, the lines and shapes that tell a story.

> *Once upon a time there was a king and a queen who ruled the land called Music. Music was very popular down there of course. And they were good at dancing, especially break-dancing. They would do waltzes and folk dances, they would square dance and the other stuff.*
>
> *Everybody liked the king and queen -- because they respected them because of their lovely daughter, Lydia. Lydia, was the "beautifulest" girl in the whole town. She had long black hair and she always wears nice clothes. She also liked dancing.*

At this point, Patrick interrupts his story to explain some details about his drawing. "That's Lydia's bed right there, that's part of her room in one of their large houses. On her bed, that's her walkman, her radio and these are her ghetto blasters."

> *One day the king went out to the market shop. He went to get the music shoe, the musical shoe for his daughter. And he got a musical cloth from a strange land. If you rub it or something -- it will make music and the guy was very nice. His name was La Di La, -- his father was Fa La Di. And he went to music school with the king -- so he (the King) invited the young man over to his house. -- And then the king ate lots of fruits with him. He (the guy) had a little*

flower plant. The king asked him "What's that for?" The young man answered, "It's for your daughter, your Highness." And the king's daughter Lydia came down and started dancing for them.

Then they went outside and he gave the gift to the princess. And the king said, "Oh, we have lots of plants can't you see?"

They putted (put) the plant right between a red plant and a tree plant that was very small and weird. Everyday the princess Lydia took the water from the well because there was hardly any water. She took water and it kept going lower and lower. She was going to get the last drop. But the king said, "No." She went to her room and started to cry on her bed. The next day she was dead on her giant chair. She died of heart-broken.

The king didn't even want to see the plant again so he put it in a catapult and it went far -- far -- away. Then it smashed in another land where -- where the young man was born -- where the clouds would rain for one thing -for a while. And there were small suns -- and there was also no such colour as blue.

So the young man saw all the shattered things bits and bits of the smashed plant and he recognized (the guy from this land) recognized it (gasp!) and he said -- he found out that the colour of the plant was blue.

And he knew it was the plant that he gave to the princess. And he remembered the princess Lydia's eyes were blue! The End.

It is not surprising that Patrick's story takes off from a musical motif. The listeners are cued in by the humming and then, "The king's land is called Music and of course they love to dance." Patrick pursues the musical motif with, "His name was La Di La his father's name was Fa La Di."

While it is difficult to determine whether the drawing shapes the story or vice-versa, the story acquires clearer images as the pictures images also appear more limpid on paper.

Eventually the story picks up more direction and the conflict is introduced.
"What's that for?" The king demands, referring to the young man's plant.
"It's for your daughter Your Highness."
"Oh, we have lots of plants, can't you see?"
The children listening to Patrick strain to see the plant in Patrick's picture. The listeners somehow sense the impending tension in the king's reply. Thus when the story reaches the part, "She died of a heart broken," the younger children's response almost immediately protests with, "Why did you have to kill her?" "Shh hhhh", Patrick says, "I'm not finished yet." The story comes to an end with a bit of an unexpected element of suspense as each listener anticipates what final route Patrick takes as he ends the story.

Finally, he steers the story towards the ending not so much with the finality of death but effectively restoring for a moment the fate of the heroine. For the story lines which announce, "and he remembered, the princess eyes were blue," do not really come with a stamp that seals the story's end but rather ends with a hint of promise. The story extends once more a further speculating within the world of "scope-suppose" in this case Princess Lydia's make-believe world.

Playmaking. Let's look at another storying scene. This time no one in particular asks the child to tell a story. The storying emerges out of the children's play.

The stuffed toys are all lined up at play. Barbie and Ken are over here and the French-speaking Barbies are having tea out in the patio. Panda is looking for Kangaroo.
"Ah, yes you found him."
"He was chasing the racoon in the woods." (mother's bedroom) On and on the playmaking and storying unfolds.

The setting is the living room but somehow "transformed" by the two children, brother and sister into their world of "lets-pretend." To the uninformed eye one sees the dolls, Mom's scarf, wooden figurines, four fat pink erasers with a silver ash-tray about. But when one listens more closely, you now see and hear Ken and Barbie out in their backyard relaxing by the pool, there's the van and motorcycle and two English sheepdogs. From this arena the two children engage in playmaking entering a storying at times.

Adult: Hi! Who are you?

Child: I'm the train.

Adult: You mean you're on a train.

Child: No, I'm the train.

(Later)Gee, these mountains -- are tough. I -- can't climb.

Adult: Where are you going?

Child: I'm going up the mountains, -- chug -- a chug chug -- it's right here (pointing to a spot on a map). There -- that's where I am -- chug -- a chug -- . Will you read it for me?

Adult: Are these the mountains, right here?

Child: Yes -- You see -- I'm on my way to the North Pole.

The passengers are going to visit St. Nicholas. He lives up there in the North Pole -- you know.

Adult: Have you been to St. Nicholas' home?

Child: No, but I drop off my passengers at the station -we're almost there chug -- a chug -- chug Let me check the map again. (The child looks intently at the map as if trying to figure out something.)

Child: A right turn (still looking at the map) chug -- chug chug dowwwwn -- tooooot -- tooooott -- toooooot.

Brakes braaaakes braaaaaakes.

Stop! Sto-o--p-p.

This is it. The Station North Pole.

In the child's everyday world, playmaking is a natural situation that invites and entices to storymaking. Their playing is also a storying. A story-in-action if you like. The toys or props are not a requirement. Children easily find props for their own playmaking. Soon the physical spaces around them are promptly transformed into the arena for playmaking and consequently storymaking. At times these transformations are accomplished by the children simply stating that it is so. "Look out Mom! There's a mud puddle over there!" In childhood the spaces for storying in play never seem to run out. Like Bill Bergson in Astrid Lindgren's (1954) story Bill Bergson Lives Dangerously the spaces that invite the child to storying within playing are endless.

> There were nooks and crannies to hide in, fences to climb over, winding small alleyways where you could shake off your pursuers; there were roofs to climb and wood sheds and outhouses in the backyard where you could barricade yourselves. (p. 147)

Or if the children want a quieter, calmer space there are always the "secret places" such as those mentioned by Langeveld (1984) in his article of the same title. Or as in A. A. Milne's

Halfway Down the Stairs

Halfway down the stairs
Is a stair
Where I sit.
There isn't any
Other stair
Quite like it.

I'm not at the bottom
I'm not at the top
So this is the stair
Where
I always

Stop.

Halfway up the stairs

Isn't up

And isn't down.

It isn't in the town.

And all sorts of funny thoughts

Run round my head

It isn't really

Anywhere!

It's somewhere else

Instead.

It may be a plain brown carton box, or an 8 x 15 mat which the child promptly converts to a house, a truck, a boathouse or a fort. For children it is not so much the sophistication of the objective space, a modern rumpus room in the basement which calls for storying in playmaking, as much as the intense allurement of the story space created by the child's own imagination.

However there are many other instances which do not necessarily stir the children's enthusiasm for playmaking and storymaking. Consider this example. A friend and I had five children over to her apartment one afternoon. Three children were obviously restless and bored stiff all afternoon. They flipped the TV set on and off, kept asking for snacks to nibble on and demanded they be entertained. Meanwhile two other children a brother (8 years) and his sister (6 years), promptly transformed the apartment into their own space for storying through play. That afternoon both children, brother and sister, responded to the invitation to storying by way of their playmaking.

-Oh King, I am here to bring you gifts from my kingdom.

I kneel before you -- accept these precious gifts from the Land of Two Rivers.

Your gifts are accepted. I am honoured by your visit -- from the Land of Two Rivers. Come -- join us in the celebration. Today is our festival of kites. All the young boys -- from across my kingdom -- are flying their special kites today.

That afternoon their playmaking and storying brought them to an enjoyable time as they flew kites, chased dragonflies, explored a rugged hill (pillows and books for props) sailed a boat they had built out of origami paper, and on and on in their playmaking and storying.

These two children took off from the physical space to expand on their imagination via play, freeing their thinking and feelings within imagination.

They probed their experiences through languaging, playing and storying, nosing their way into play, story and drama; testing various forms of expressing themselves, and feeling the intensity of lived-experiencing as they yielded to the invitation of space into storying.

On the other hand, the three children who were bored did not seem to hear the invitation to playing or storying. Perhaps these three other children may have had difficulty in easing into play or story because, like their television dominated world; they demand to be "turned on," to be entertained and rely on a canned and packaged use of their time and space. Perhaps the imagination of children like these have been dulled by the plastic glitter and attraction of TV -oriented experiences. Thus participating in play and storymaking no longer becomes a spontaneous, natural child-like activity.

> One of my major concerns now is that we live in such an artificial world; our culture gives children a lot of canned perceptions about everything. It is very hard for children to live a rich personal life now because instead of reading a book and imagining what the characters look like, they see the story in the movies or on television and are given very little, extensive indication of what everybody looks

> like. Some children never take that extra step of imagining and don't really penetrate to their own personal worlds. (Rambusch, 1979, p. 63)

To take these thoughts a step further, one realizes that television is very much a part of our children's world and as it penetrates our living rooms it inevitably penetrates the culture of childhood.

One critical consequence of all these exposure to television is that a great deal of information children receive remain as accumulated information. Children of today are certainly not wanting in information. They are bombarded with images from television and movies or even from classroom experiences but quite often we have not encouraged children to re-create these experiences into their own framework. Perhaps what is sad in our schools today is that we have not given children opportunities to reshape and recreate those ideas, impressions, notions, and feelings about their world which they have received from their tremendous amount of experiencing.

> And because they don't have that opportunity to reset the stage, in many ways they are forced to continually live through the canned setting. It's almost like an addiction, and if you don't have a release from it you simply have to go on being addicted. They can't get out of it because there seems always to be the possibility of receiving more and more from his television screen. (Lewis, 1979, p.64)

How may we then encourage our children to move out of this canned setting? I believe that the invitation to storying such as through playmaking offers a refreshing access for a re-forming and re-creating of their childhood experiencing. It is opening up another standpoint from which to view things and events. It is encouraging them to see things not only in multifarious levels and perspectives but also challenging children to situate their learning within larger and wider contexts of experiencing.

> One of the great values that stories have is to give the child a feeling of interconnection with the larger frame of things. If I hear the story of the ugly

duckling I know that I am part of the human experience it isn't only me, it is somebody else, in another world, another land, another time. (Rambusch, 1979, p. 76)

The way of playmaking and storymaking, especially for the very young children, gives occasion to re-connect that continuity in the flow of human experiencing. It affords the children the opportunity to attach themselves within the wider context of community societal experiencing.

The Night. *The storyteller whom I listened to when I was young had many advantages. He told his stories in the evening; he told them by the light of a candle and a peat fire ... often by the light of a peat fire only. There were shadows upon the walls around. Nothing that he told us had to be visualized in the glare of day or by the glare of electric light. He had a language that had not been written down; he had words that had not been made colorless by constant use in books and newspapers. He was free to make all sorts of rhymes and chimes in the language he used, and to use words that were meaningless except for the overtones of meaning that were in their sounds. He had various tags with which to end his stories. And he could make his hero start from the hilltop that was known to all his audience, and he could have his battle fought upon the strand that they had all been upon. His audience was small, no more than a score of people, and so he could be intimate in voice and manner. He had a few gestures, this particular storyteller; sometimes he beat his hands together; sometimes he raised his stick that was by him to give solemnity to some happening. And outside was the silence of the night. (Colum, 1968, p. 358)*

Such intimate storytelling situations are still alive today, at least for many of our children. When the night comes the invitation to storying is still reiterated by the children's ubiquitous "tell me a story" as parents tuck them into their beds.

Thus the scenery props may have changed, the campfire glow to the child's soft bedside night light, the stillness of the countryside to the coziness of the child's bedroom. The scene may have shifted from woolen blankets in the open air to the safety and comfort of warm bed covers. There is still essentially that atmosphere which pervades the storying situation. For like storying times of old the child today still enjoys and is drawn by the spontaneity and intimacy of the spoken storying, shielded by the night that somehow evokes more clearly the reality of a make-believe world. Then there are also many stories that seem to harmonize with the sounds of the night. Children at a sleep-over party are in rapt absorption as Eva tells her story

> *One day I was walking along a country road. I was calm and ready for anything. But I wasn't ready for this. Some crazy guys came along behind me in a truck and said, -- "Move out of the way." So naturally I ran to the side of the road -- I saw a cave ahead of me -- I ran there and there was a sign that says -- Beware cave of the ten thousand bats. I said, "Ah the person that wrote this must be all talk." I came inside -- first thing that happened to me -- was ten thousand bats came flying on top -- I shook them off -- well most of them. The rest -- I had to spin around or do any thing just to take them off. I came in further there was nothing interesting -- just a plain cave with little holes in it. I looked in one hole nothing was there -- the other -- there was a small furry kitten inside. I took the kitten then it came behind the cave. I thought that there was something to see there -- so then with the kitten I looked at a note. I couldn't understand it. So I came back home with the note. I put it in the computer -- the computer said this was a language -- this was a language that no person that ever lived could understand. Then the note came out it said, "The bats are fake there's a computer in a large hole at the back of the cave." I ran back to the cave -- went inside -- then I saw a great big hole. I saw a sort of T.V. thing -- the bats were right there. I took a disk that was in the T.V. thing. It didn't say anything -- it was just a*

> *plain black -- the disk was very old -- I took it home transferred it into the computer. The computer said that this had ten thousand bats printed on it. So now I knew the whole case. But I wondered who did that -- and why? -- and I wondered why the kitten was inside the -last hole.*
>
> *Well once I was back home -- I thought of it -- I looked on the the bright side -- maybe it was just good to know about it. Maybe I was right. Well I -Well -- it made me -- I was puzzled about it for a year or so. But then after I forgot all about it. The end.*

Or imagine how much better Renny's story Johnny Takes A Dare and Katy's funny Food Adventure sound at night. Let's listen to Katy (10 years).

> *I was in our room last night when I had a sudden feeling in my stomach. I think it was trying to tell my brain that it was hungry. I crept out of bed trying not to disturb Joanna Willows, Sarah Hatly, Helen, and Margaret. As I walked past Hatty's bed she gave me such a fright by suddenly giving a very loud snore!*
>
> *I opened the door and walked down the landing. I started tiptoeing downstairs -- I stopped, I thought I heard a noise. I turned around but of course there was nothing there. I carried on downstairs. Suddenly Bishop, his wife Daisy and his nine kittens Socks, Izzy, Giddy, Polly, Gliby, Dozy, Sooty, Smokey, and Cosy all paraded out in front of me. I tripped over them and fell downstairs breaking an arm or two on the way. When I woke up I was in hospital with both my arms in plaster. My right leg was in plaster as well and I had lots of cat's scratches. After all that, all they let me have to eat was a piece of bread!*

Renny's story is also carried well by the night.

Johnny, a husky ten year old, and his friends were playing in a construction site. They tumbled up and down the -- ahhhhh -- play equipment which they thought -- which they thought -- was a giant complex -- which they were building for a supermarket.

And when the light grown -- when the dark grown -- when the light grew dark Johnny and his friends -- Johnny's friends got scared and they left home -- and one of the boys said with wide eyes, "Boy! it looks scary out here."

And then Johnny said "Naaaahh it's not scary -- there's nothing to be scared about."

And then the boys said -- he said -- Johnny's favorite friend said, -- "I bet you'd get out of here as just fast as we do." And Johnny says, "Oh, I don't know fellow, I think I'll just stay the night here."

When Johnny went down over to the campsite -- he seen -- he seen the -- a place which was just nearly built -- that he could spend the night in. When he got a little bit of sleep -- he heard this shuffling noise in the back and in walked a something that looked liked a squirrel and then a few minutes later another one came -- same rustling sound -- except it was as big as a cat and the most weirdest thing about it was he talked to him -- (at least Johnny thought he did) but he talked to him. He said, "Hi! Clarence how are you doing? What shall we do with him?" "Wait till Charlie comes." And they all turned to Johnny's direction and smiled at him -- at least Johnny thought they did.

But later on a louder shuffle came -- and another squirrel except it was as big as a good sized-pony. Now Johnny was getting -- was getting some hopes up about this adventure after all. And then another shuffling noise came -- and it was as big as a dragon -- its tail brushed the top of the ceiling. And it said to Clarence, "What shall we do with him Clarence?" "Hello -- hello -- Michael waaaaaiiiiit till -- Charlie comes."

And Johnny got up and said, "Tell Charlie. I couldn't waiiii----ttt."

Renny's story which is told through the eyes of a narrator, carries more clearly the "shuffling and the noises" and is heard more ominously against the background of the night with listeners "safe" within the walls of the living room during a sleep-over party.

The story follows a common motif with the three layered pattern of events repeated in each case with increasing "weird-ness" and size teasing the listeners with hints of danger and the ominous presence of weird characters. Even when the narrator suggests that they all turned to Johnny's direction and smiled at him with the whispered aside "At least Johnny thought they did," tingles with suspicious sounds like a suspicious smile against the backdrop of the darkness.

Finally the nervous giggles from the listeners give way to the listeners' cheering as Johnny got up and said, "Tell Charlie I couldn't waiiiit."

However it is not only the inevitable fascination of wonder accompanied by the child's instinctive fear of the dark which brings out storying from the structure of the night.

Earlier mentioned the relaxing atmosphere in the structure ~~of the~~ night that lends itself to storying. The night then brings alive and illumines as it were those images, sounds and pictures of storying. Like Robert Frost's conversation with the star we can echo the last lines which I underline here.

Oh! star
The fairest one in sight
We grant your loftiness
The right to some obscurity of cloud
It will not do to say of night
For night is what brings out your light.

When our children plead for stories at bedtime the storying comes rather naturally and soothingly out of the night like the warm milk that eases the otherwise over-active energies inspired by day.

This once-upon-a-time, the spell of the thirteenth fairy, in this far-far-away land, is indeed far removed from the child's mundane and casual experiencing. However, such a world comes closer to the children's bedtime. The night permits the sandmaker/storyteller to scatter the "sands of stories" luring the child -- inviting the child, to a half-listening, a half-dreaming. It could well be that the child's dreaming through storying finds a welcome landscape of allusion in the space of the night. For perhaps the storying is also a kind of dreaming.

Thus it may be that children's playmaking or their more immediate articulation of their story in drawing provide invitations to storying. Or the multifarious places where children participate in childhood doings offer the child a natural space to respond to the invitation to story. What things invite the child to storying? Where are those places and spaces that invite them to storying? The answers may have to take a long list. For the space and time that seems to invite the child to storying are many and varied.

However there is one thing that stands out clearly. And this is that the storying times for the child belong uniquely to that moment of the making, the telling, and the listening. Hence, a tiny mat for a child may be the very space that invites to storymaking. The open space in the park may invite children to storying. They race across the lake and tumble among the heaps of dry leaves on the grass. Soon the child seems to be one with the space and sky. Soon the tired body welcomes the storying.

Finally there are the special moments that bring out the special stories, like Jenny's Snowflake that belonged to that moment in the backyard last winter, or Patrick's Bad Butterfly that was shared during those moments (rather difficult to duplicate) in the kitchen complimented by Nestle's hot chocolate.

Somehow all the storying times are special in a way. They all respond to that special invitation that somehow belongs to that unrepeatable moment.

Chapter V

LIVES TOUCHING OTHER LIVES

The Reciprocity Of Storying

Amidst the varying expressions of storying in our lives there remains the constant theme of lives touching other lives. Stories implicate other stories. Moments in storying lean on still other moments in storying. For children, storying heightens the opportunity for enriching their relations with parents, friends, and others. Hence we see friendships furthered, family relationships strengthened, and a bonding with great authors and storymakers. All these intersubjective relationships enlarge upon the child's experiencing.

From the very first moments when a child makes an entrance into this world there is a welcome into an "already spoken and speaking world." To paraphrase Barthes (1983), story just like life itself is already there.

While children's experience is intersubjective so is their languaging which overlaps with that of others. Merleau-Ponty (1965) suggests that speech gives life to the notion of intersubjectivity. He sees speech as broadening our experience ushering one experience into another and spilling over into still other experiences. He sees in languaging an expressivity where it opens up into higher levels of meanings from the base of primitive levels of expression. One can see a similar trading off of meanings in storying. From its base in languaging, facts are shaped into other possibilities of meanings. The "straight forward copy of events" in mundane experience is traded off for other potentialities of meanings in story's imaginative discourse. Further to this, the element of intersubjectivity, of languaging, such as in storying is demonstrated in the reciprocity of meanings between teller and listener. Storying like languaging manifests that intersubjective nature of speech wherein the participants (tellers and listeners) possess a "unique potential for speaking" in that their languaging affords them an engagement in the reciprocal awareness of each other's perspective. The intersubjective nature of languaging links an individual, a child, to a world transcending the spheres of immediate views particularly as encountered within the interactive element brought about by storying.

The Adult Leading

The portrait of storying between the child and adult uniquely conveys a languaging situation where meanings implicate other meanings and within that articulatory flow of experience each is given a degree of access to the other's world. Some instances

> Games, stories, imaginary playmates, bedtime tales with sound effects -- our sons will sit for a long time and listen to their Dad's stories and absorb every word. They also like to add their ideas to the story and he encourages them. Sometimes he incorporates the boys' names ... (Shedd, 1978, p. 81)

This father is not unique, for there are many parents like him who enjoy a close and loving relationship with their children often shared in storying situations. I also know a father who sometimes opens up his storytelling with his own children by drawing an imaginary "story-window" in the air. He then invites his sons to peer through the "story-window." With the parent leading and the boys taking turns at contributing their own ideas to the unfolding story, soon they are engaged in storying. In a brief but intimate moment of storying all three, father and sons, are taking part in making-up, telling, and listening to story. The story is not necessarily at the heart of the event; rather the storying presents a wonderful pretext to come together to reaffirm for both child and parent the loving bond that exists between them. Perhaps when a child says "tell me a story" this invitation may also mean "please spend time with me." And storying becomes an enjoyable excuse to bring the family together. Storying such as that which takes place between parent and child presents a portrait of human intimacy. "When a child hears a story, let's say from his parents you have all of that physical intimacy which is part of the story" (Lewis, 1979, p. 64).

If we look at the word "intimacy" or "intimate" in its etymological meanings its Latin root word "intimus" is suggested. "Intimus" means, to know your perspective plus my perspective. It is getting deeper into the other's thoughts and feeelings, sifted through your own viewpoint.

Hence to speak of intimacy is to speak of having my own perspective enlightened by your point of view. So that I go away with my own perspective enriched by what I have learned of yours. "Intimus" therefore suggests not only a getting to know the other's point of view or the other's world but it also speaks of this getting to know the other as complimenting the base of one's own world. When children invite the adult to tell a story, they are asking the adult to show them something of the adult's world and in turn the child's response with storymaking opens up a "world" for the adult. A dialogic relationship occurs as each is enhanced by the patterns of intersubjectivity when they come to storying.

The child's "tell me a story" spills over into an "I'll tell you a story." There is both a leading (in the adult's guidance) and a recommending (in the child's responding). The one part where the adult leads the child in storying brings to mind an apt illustration in the discussion given by Van Manen (1983) when he talks about the child and the pedagogue.

> From an etymological point of view a pedagogue is a man or woman who is a leader or teacher (agogos) of children (paides). But the deep meaning does not unambiguously lie in the example of the watchful Greek slave or guardian whose responsibility it was to lead the young boy to school. Rather in the leading (agoge) or guiding there is a "taking by the hand" in the sense of a watchful encouraging: "Here take my hand" come and I shall show you the world'... the pedagogue is the adult who shows the child the way into a world. My world and yours. (p. 285)

And at this point in Van Manen's (1983) discussion, I believe he offers a striking parallel to what takes place when the adult is telling a story, just like the leading of a pedagogue. Van Manen continues:

> I know something about being a child. Because I have been there, where you are now. I was young once ... and so my adulthood becomes an invitation, a beckoning to the child (educare : to lead into). This is the meaning of leading-going first. And in "going first" there is the "you can trust me" for I have tested the ice. (p. 285)

" I have tested the ice!" This holds similarly in storying as in the pedagogic relationship. For is it not by virtue of the adult's "being first" in this world that the adult has had the opportunity to test the ice as it were. On the other hand the child is still straddling at the raw edges of experiencing and thus benefits from the adults tested experience. In other words, like the storyteller of old, as suggested in a great deal of literature the adult in telling a story is also able to relate experiences somehow still new to the child, because the adult is already farther along on the trip. The adult's storytelling lures the child's query of innocence into a ground of experience.

That is why the adult's storying is also a form of remembering because there are memories from which to draw on. The adult telling a story is also reminiscing - sharing things from past experience. Further to this in the adult's telling, the past and the present wield upon each other as the child attempts to make sense within the present, an interpretation of the adult's significant past.

Other things happen when a child invites the adult to tell a story. The response into storying opens up a passage way which leads into a current of energy sparked off by discovery. Like an explorer's guide the adult takes the child through the haze that at first surrounds their probing, their excitement of coming upon a new event, the encounter with a half-explained, half-understood, yet intriguing phenomena. The adult in storying spurs the child onto a fresh thought, a speculation, another standpoint, or to a promise of a vibrant idea.

The adult steers the child's wandering through story, marking the places where the map invites the child to listen, to delight, to query, to peer into mysteries and the not-quite-familiar, to navigate through illumined places and through the shadowy ones as well.

Then let the children feel the wind in their faces as they roam regions of landscapes built with the legacy of an important past. And when they still pursue further heights the adult steadies them, holding them a step-back, to pause for a while and let the stillness of it all simply take their breaths away!

> They hold their breaths waiting for an answer.She looked at them for a long time and her blue eyes sparkled with it. They could see it dance on to her tongue, all agog to make its disclosure. And then ... it danced away. Whatever the secret was, she would keep it. (From the conclusion to Mary Poppins in Cherry Tree Lane. Travers, 1982)

Nothing is quite as difficult as to determine how much a child really takes and does not take from the experience of storying. However we may cash in on the evidence that our own reminiscing brings us. If we set astir the memories of our experiences in storying there is usually an adult who figures rather prominently.

Sister Maria Jose' Hobday (1979) reveals part of the intensity of storying in her childhood experience. In her article entitled Strung Memories she remembers the stories her parents and teachers told her and how they occupy a prominent place in the "beads of memories" of her childhood experiencing. Of her mother's storying for instance she recalls

> WhenI was small, I used to stand with my mother and look across the land to the sleeping Ute Mountains. The sun set often between his folded arms. His feathered headdress lay in quiet dignity across the plain and the mocassined feet, so distinctly Indian, pulled the eyes upward along the sleeping form. We would be very quiet, my mother and I, looking at the legendary Indian asleep on the land. The promise was that one day he would rise up and lead his people, the Utes to new

> power and life, and my mother would tell me "Take this beauty into your heart; learn it, someday you will be far from here and you will only be able to see this with the eyes of your heart. Then it will be important for you to have the beauty inside you. Memorize the land." As I have grown older I found myself figuring the memories of such moments. They are like a necklace of experiences. Each story ... is a bead having its own space, but also creating a string of beauty for remembering. (Hobday, 1979, p. 4, 5)

In my own childhood experience, there was a lady named Pearl. She was a grade one teacher, a talented singer, but to most of the children in our neighborhood, Pearl was a storyteller par excellence. Everytime Pearl came to visit us she always had a story tucked away in her mind ready to be shared with us. It became so that Pearl's visit always signalled a storytelling time. Perhaps this was what made Pearl a great storyteller to start with. She never ran out of stories! Now, years later as I am doing this research, I find an interesting item on storytelling shared by Ted Hughes (1976).

> To begin with stories are always the possession of the poets, professional reciters. And these early (storytellers) weren't just entertainers, in the style of a medieval jongleur or minstrel, they were ardously trained men. Their qualifications then ranged from knowing many hundreds of stories, some of them several hours long and containing dozens of other little stories. (p. 82)

Pearl's storytelling definitely impressed me as hours and hours of the sheer luxury of enjoyable storytelling.

H. E. Todd, the author of the popular series of children's books Bobby Brewster, also remembers

> When I was a small boy sixty years ago my father told me bedtime stories. His hero was the gay and gallant knight a noble gentleman much given to reassuring beautiful ladies in distress from the ill intentions of the dastardly Black Knight. This

> odious creature had great initial advantages. He was the rich owner of a large castle complete with the latest device for waging war and victim-packed dangers while his valiant adversary was so impoverished that he had to improvise his armour from disused sardine tins. But right was triumphant over might in every episode. My father's stories had a profound and lasting influence on one. They not only explain my own love of storytelling but also a craving for sardine sandwiches which has been passed on to Bobby Brewster, the youthful hero in my books. (1973, p. 42)

For others, like one lady from Vermont, stories which her Dad shared with her touched her life in an enduring and unique way. Sitting by a picture-window during a storm one day, this lady shares with author Shedd (1978) her storying experience in childhood. "I can still remember when I was a little girl. My father would hold me on his knees and we'd look out the windows while he told me all about rain, wind, thunder and lightning and the elements. Do you know I still like storms" (p. 35). This lady was eighty (80) years old.

The Travelling And Not The Destination

Our reminiscing can go on -- but one need not go any further to realize the feeling-felt way storying allows lives to touch other lives. And the intensity of the experience is deeply rooted in childhood. In addition to this our reminiscing also reminds us that in storying there is more to the experience than the structures of making-up, telling, and listening to the story. Many of us can most certainly identify with the experience of a father who was in a hurry to get to his clinic one day. At the foot of the stairs his five year old daughter stops him and begs the father to read her a story. The father obliges, but later seeing that he did not really have the time, he promised his daughter that he would read the rest of the story as soon as he got home that night. To the father's surprise the daughter replied "That's alright Dad, I already know this story. Mom reads it to me all the time."

It seems that part of the rhythm that draws the child to storying is that dialogic encounter with the adult, flourishing within the matrix of human intimacy, of bonding between parent and child. It appears that while stories are important to the child, the time spent and the process of the experience itself is as crucially important to the child in storying. To a child, as Yolen (1981) would say, "After all it is not the expectation of a happy ending that carries us on. Rather it is the unraveling of the story; it is the traveling and not the destination" (p. 71). Quite truly for the child, it is more the path travelled together with the adult that carries the child to a believing surrender to the "magic" of storying. It is the process of the experience that allows that human intimacy to blossom and accommodate lives touching other lives.

There's a deeply moving tradition in the Navajo culture which utilizes sandpainting as a symbolic process. Many people who watch this incredible and exquisite art experience are baffled and left bewildered when at the close of the intricate process, the Navajo sand artist simply destroys the very product of the art work. However, for the artist and for those who truly understand the art of sandpainting, the underlying pulse that reverberates through their symbolic ritual is the very process of the experience itself rather than the sandpainting work. That is why the sand artist can destroy the art work, for at the heart of the experience is the way travelled, the experiencing itself wherein the artist is immersed and that is what vitiates the pulse of the entire experience.

And similarly intertwined in this illustration is the parallel of storying in childhood, for it is not the stories alone that have had a profound effect on the child. But it is the very process of immersion; the path we have taken through storying which points to the deeper and more enduring ways that storying has touched our lives. This is perhaps the closer meaning to story's etymological origins which the Greeks allude to in "iaropia." To the Greeks story is "a way of knowing" "a process of one's inquiries." To them the way is equally as significant as the knowing itself.

Like the sandpainting art the "work" itself becomes a part of the person and so the stories become a part of our lives, of the children's lives. They may forget the details of the stories, but the path they have travelled together is what leaves an indelible mark on their lives.

The Child Recommending

Through the ordinary. How is it then when we look to children? How is their storying a way of recommending a way of taking-us -in? From the Black Elk's Account of the Seven Rites we read

> *Grown men may learn from very little children*
> *for the hearts of children are pure*
> *and therefore, the Great Spirit may show to them*
> *many things which older people miss. (quoted by Joseph Epp Brown 1953)*

The reciprocal response of the child sharing the storying experience comes as a way of recommending, a beckoning, an inviting by the child which is a kind of taking-us-in into their own special space of childhood doings. Using simple terms, the child points out to the adult the most ordinary things in everyday experiencing re-acquainting us in childlike ways about the frost on the car window, a smile, a "missing-smile," an ant balancing it's way on a wire, a blade of grass with a dewdrop on it, or plainly announcing, "Look Mom, the leaves of the plant are looking up at the lights!"

These simple things that children talk about, that fascinate them, they pursue with intenseness. They check them out, investigate its thread of vitality, inquiring why, how, or why not, with as much passion as though these things possess their own being and what life they find in things somehow they do not easily let go.

One day a beautiful snowflake had just landed on my nose. I very quickly put it *in a plastic bag, ran to the kitchen, put it in the freezer -- and it stayed. But the next morning I heard my mother yelling in the kitchen. I ran downstairs to find out what her screaming was all about. And there was my snowflake! growing bigger -- and bigger-- and bigger. And then it broke -- and fell into lots and lots of tiny and beautiful snowflakes.*

Jenny (9 years) does not really let go of the beautiful snowflakes in her story, instead allows them to perpetuate their beauty into still other tiny snowflakes. It is interesting that this child does not let the snowflake simply melt away.

Once this girl mouse met a boy mouse from Pittsburgh. The boy mouse was shy but the girl mouse knew anyway that he loved her. So they decided to get married that spring. The boy mouse had to go back to Pittsburgh but the girl mouse stayed in her home. After a while they had a baby mouse. But one day a sad thing happened. You know children -- people -- like they really love pets. Well -- this boy Eric, he saw the baby mouse. It was all pink -- rosy cheeked -- and cute. So Eric took the baby mouse and put it in a cage -- and took it home with him for a pet. Poor baby mouse! The cage rattled and rattled with lots of noise and mouse's don't like noise like that.

So the father mouse flew back from Pittsburgh to comfort his wife. He told her lots of things like, "Don't worry honey you're going to have another baby. Who knows -- It might even be twins."

And the baby mouse in Eric's house was also very sad. She didn't want to eat the expensive food that Eric gave her. She wanted to eat the food her mother cooked for her. Eric gave the baby mouse a beautiful room -- beautiful clothes but everyday when Eric played with the baby mouse -- the mouse was still sad. Eric could see the sadness in her eyes. So Eric realized that it was wrong to take the baby mouse for a pet. Eric decided to give back the baby mouse to her own

> *parents. Eric went up to Calgary to look for the baby mouse's parents. But Eric couldn't find their addressin the phone book. He had to go to the library to look it up -- and then -- and then he found it. Well -- after a long day looking and looking -- .*
>
> *Eric met the baby's mother. She was happy to have her baby mouse back. And so Eric asked the mother mouse to tell him all about "mouses"(sic). And so the mother served some tea and took out all her books. And she read Eric a lot of stories about "mouses"(sic).(Nicole, 7 years).*

And in the children's searching they entice us into their own seriousness about beginnings revealing that they care about their own creation, disclosing this in their languaging expressed through storying. "Tell me again Mom, about the time I was born. Did I have a lot of hair? Ian was bald when he was a baby wasn't he? How big was I? Did I cry a lot? How did you know I was going to be a Michael? Did Daddy know I was being 'borned'(sic)?"

Maguire (1981) describes in the following quote part of that affinity with origins which children seem to possess in their inquiring ways.

> It may be that the very small person, still growing in years and wondrously afflicted with childhood, being so near to the beginnings of the heavens and the earth and of experience, has little or no need to translate these beginnings, to reinterpret or to record them. When the child does begin to imitate life ... in play (in story) it may be said that the Wordsworthian clouds of glory begin to disperse. It may be said that as the child puts his hand to the story ... he is making a mark to indicate time, to signify a point ... and the coming rush of life. (p. 630)

And so the questions tumble one after the other, they pore over their "Baby's Treasure Album" fiddling with the bracelet that went on their tiny wrist. "Was I really this small? Look Chris! Look how small I was!" And from the baby bracelet, to their baby locket, a lock of hair, to the stamp of their tiny footprint, they pass their fingers over, as if to feel their own beginnings, to touch, to reaffirm their beginnings and take in the awe and wonder of it all.

> *Once this lady was going to have a baby. But she didn't even know she was going to have a baby girl. So she named the baby Andrew James. But when the baby was born it was a lovely girl. So she told her husband. "Honey we have a baby girl" and the husband was very happy because he wanted a baby girl too. Now they had two boys and a baby girl in their family.*
>
> *So the lady looked and looked for a name for her baby. Later she found a gypsy name. It was a very long name, but she liked it, and now the baby had a name. What's the baby's name? That's a secret. (Nicole, 7 years)*

But the facts of why-ness, how-ness, and why-not-ness, the facts of their own beginnings in infancy float freely past their facticity for the child through storying releases them in imagination.

> In her daydreaming she talks to herself, between who she is and who she isn't, she hears the words she speaks spoken to who she might be. Listener and speaker; she is all in one, crouched in the secrecy of her dream. (Lewis, 1983, p. 40)

We have already noted the wealth of experience which the adult has within the storying situation. And yet this very same asset may at times work against the adult in that things and events are no longer seen with a fresh eye. Instead the adult has acquired what the poet Shelly describes as "... the film of familiarity which obscures from us the wonder of ... being" and vision.

It is here then that the child's storying comes as a way of recommending in the sense of a pointing towards that which we as adults may have taken for granted or simply overlooked because our sensibilities have been numbed by the routine-ness of things. The child's making-up, telling and listening, to story comes then in a way of recommending.

What does the child recommend to the adult in storying? What do their stories tell, ask, or delve into? What does the child's reciprocal response in storying uncover in its recommending way?

A Telling-Listening, a Listening-Telling. Kevin's storymaking resonates in its languaging expression the story intended for the ear and vibrates with the timbre and tenor of spoken language.

> *Kevin and the Magic Medicine. One day I made a magic medicine to spook up my little sister Karey-bug. And I put bat wings, batteries, books, paper clips, bones, blood, lizard's tail, lizard's feet and -- and I mixed it up -- put it in a gi -- yaaaa -- ntic (gigantic) pot then -- and then I boiled it -- then turned it -- into a marvelous, maaaaaarvelous, -- maaaarvelous -- magic medicine. Marvelous -- magic medicine -- and I mean marvelous! And I gave her a tablespoon of the medicine -- and she said, "Ouch! Ouch!" and then she hit the ceiling.*

The children were all gathered in the rumpus room, Kevin, his sister and two brothers, and a few other friends. The older boys (10 years and 11 years) were entertaining the children with "scary stories." Perhaps the storying was inspired by the cold winter evening, punctuated by a blustery wind blowing outside, the occasional scraping of the branches against the window pane, a shield of blackness in the evening, not really anything scary but eerie enough for the imagination to invite ghosts, "monsters and meanies", "spookies" and the like to emerge from their secret hiding places. And in between the bursts of "frightened" screams and shrieks and the huddling closer together, further inspired by the younger children's "tell-us-a-scarier-one-this-time" the boys continued their storytelling. Telling a story creates a certain atmosphere which invites all to participate.

At Kevin's turn, he states the title of his story Kevin and the Magic Medicine and as if needing a further point of departure for the storying, Kevin repeats the title. As his story gradually takes shape, Kevin looks around the room and includes details which he sees like books, batteries, and paper clips. Kevin effectively maintains the "spooky" atmosphere in the storying, balancing the ingredients of his concoction with, "bat wings, bones, blood, lizard's feet, and lizard's tails." After throwing in all these items into his magic medicine Kevin adds another detail to heighten the "gori-ness" of it all; "and then I boiled it!" Only then does Kevin feel it is appropriate to introduce this marvelous magic medicine! It is rather difficult to denote on the printed page the story intended for the ear rather than for the eye. "Of course the story in the mouth is different from the one on the page. The tale apprehended by the ear is different from the one taken in by the eye" (Yolen, 1981, p.42).

Kevin's storytelling capitalizes a great deal on the cadence and rhythm that emanates from the sounds of words which reverberates distinctly through spoken languaging. Kevin's story gives way to the alliterative play of languaging building on the heavy beat of "bat wings, bones, blood, books" then shifting into the slimy-like sounds of "lizard's tail and lizard's feet" then Kevin draws out the word "marvelous" accentuating the vowels dragging it ever so carefully into a climbing pitch until he reaches a consonant which somehow completes the orchestration of the word. And with each exaggerated drawl on the vowels Kevin rounds off each consonant to a crisp tone bringing out the more sonorous melodic quality of spoken language in order to convey the "marvelous-ness" of this magic medicine.

And Kevin's listeners are delighted. Taking off from the affectionate reference to his sister "Karey-bug" the storying assumes a common background for both teller and listener. And furthermore it adds a teasingly playful mood to the storying. Now the teller closely synchronizes the shaping of the story with that of the response which the listeners echo back. There is on Kevin's part a telling which is very much a listening and on the listeners side a listening which is as much a telling. The storying then moves forward within a circulatory flow of response, a play-like conversation of a telling evoked by the listening and a listening which is then a listening- telling.

In the same rumpus room Kevin and his friends participate in a circle of storying. This time Ian (11 years) starts the storying.

> *Once upon a time -- there was a haunted house. It was spooky. One day the mayor came to the haunted house to see if it was really a haunted house. So he went into the house -- and umm-mmm -- he saw a thousand bucks on the table. And someone (Ian says this in a heavy, deliberate monotone) said, "I am the ghost of the Aunt Laura Mabel -- that thousand dollars belongs on the table." Then he runs out.*

Dale (11 years) picks up the storytelling

> *Well -- the next day -- another guy comes along -- he goes over to the same haunted house as fast as he can run -- and then he tries to grab the money but then he hears the ghost say, -- (in the same heavy, deliberate monotone) "I am the ghost of Aunt Laura Mabel -- that one thousand dollars belongs on the table."*

Finally Kevin wraps up this round of storying with the well-applauded conclusion. Slowly and deliberately he recites the lines perhaps familiar to most of his listeners but nonetheless everyone in the room knows this is the best part of the story. And all hold their breaths yet drink in the sheer pleasure of the sounds of storying:

> *Then -- this cool -- co o o o o ol guy comes in -- and "Ehhh!" he says. "I see there's a thousand bucks on the table."*
> *But the ghost says in a loud voice, -- (Kevin with heavier monotones) "I am the*

ghost of Aunt Laura Mabel -- that thousand dollars belongs on the table."
"Oh yeah?" -- the cool guy replies. "I am the ghost of Davy Crockett --- this one thousand dollars belongs in my pocket!"

The storyteller couldn't have done it without the audience being there to gasp or laugh -- and to know the characters and how unlikely or fantastic it all was. (Martin, 1972, p. 38)

Through A 'Meandering' Kevin's storying also demonstrates the child's inclination to be fussy about details in their story. This is often interpreted by the adult as unnecessary or time-consuming or even perhaps boring. For example Kevin does not announce the magic medicine straight away. Instead he takes his time to recite a list of items, then prefacing the final announcement of the marvelous magic medicine with a delaying on the word marvelous and then he makes the added emphatic statement "And I mean marvelous."

Often when a child does this loitering or delaying through details in the story there may be bursts of exaggerated language. And children love to exaggerate. Kevin puts in as many items as he can think of in order to achieve the authenticity of the "gori-ness" of it all. With other children perhaps the exaggeration is deliberately manifested in superlatives

She was the most beautiful girl.
He was a dumb, stupid frog. All he knew was that he was a frog.
He was the dumbest, stupidest, frog.
It was the most beautiful rock you have ever seen.

However, to get back to the loitering-over-details which seems to be a part of the child's storymaking, this loitering is not so much a meticulous-ness about details in the story, but rather something of a "meandering". Lewis (1979) alludes to a kind of meandering in these remarks when he observes thus.

> But I think that it is in the nature of the child to tell stories in a way that for us as adults is boring, because they have this wonderful circular way of telling something; it doesn't go straight down the line, it *meanders*. Maybe - and I am only making a supposition here - children developmentally are able to tolerate that kind of meandering because it is crucial for them to fill the holes where the adult can't do it. (p. 69)

Indeed, there may be more to the notion of a meandering in children's storying ways. Perhaps because of their new-ness at things children tend to take their time to meander as it were along the storying path. It does not necessarily denote an inadequacy or reluctance on the children's part when they meander, but it is more of a yielding to that compelling urge to turn over every stone that crosses their path, to swing from branches of trees that seem to invite swinging from, to poke into things, on and on in their own exploration of the world.

What happens then is that a child like Kevin may meander through the sounds of his languaging as he loiters over the metered rhythm of its melody. In Kevin's storying such meandering may essentially be a way of unraveling yet another languaging experience.

So we may compare the child's storying to a stream sometimes, a meandering stream. In its vivid flow the stream goes along, hits upon a barrier, some mossy weeds, sending the waters bouncing off into another swerving path. Then still another barrier, some large rocks perhaps, which pushes the waters deep into the sand. Incessant in its current it delves deeper until it finally erupts into an outlet, another rivulet. Now it merges ahead to continue its current of flowing energies.

Children in storying are like that meandering stream. They take the lazy intertwining path often circuitous, tracing their feelings, notions and impressions, sometimes veering off into novel ways, new discoveries. In the telling of the story children are also listening, ordering, organizing and trying to assemble and piece together various parts of experiencing in their attempts at sense making, or what Halliday (1975) has aptly called, "learning to mean" through languaging. In a way the children's meandering in story is so much like childhood itself. So very much like children wending their way home from school, a bit perhaps off the usual path, to kick that old tin can for half the block, then veer across the street to run a broken twig across that old fence, as if to check out once more its dull staccato octaves and as soon as they reach the bend around the corner, race a friend feverishly all the way home!

But the child's meandering in story is difficult for the adult to accept or even to recognize at times. "You know Mom, I had a dream last night ..." "Sit still, Anthony and be quiet" was the mother's quick reply to this child's attempt at organizing his thoughts as he prepared to talk about an experience. Or Pat speaks to us about some event and we remind her in what may be a tenuous attempt at storying, to be precise, to simply state the facts and to get to the point. And of course meandering in story is not allowed in our schools. For who has the time to invite the child to tell a story when we operate on a strict limited time-table. We aim for organization and the telling or listening to stories (much less meandering) interferes with our pre-occupation for so-called disciplined and well-managed classrooms (teacher-effective). We propel children's languaging experiences into what is constantly bandied about as being "on-task." Unfortunately these on-task experiences are often viewed from the teacher's notion of being on-task. This often translates into the mere mechanical output of more worksheets, ditto sheets, and endless follow-up activities in Language Arts.

Inevitably we find ourselves as teachers no longer having the time to invite the child to storying. Our storying time is relegated to Friday afternoons as gap-fillers or during vacant time-slots in the Life-Skills Programme. Even those usual storying days just before Christmas break or the last days in June, these too are no longer available. For these times have also been taken-up with movies or television-watching at the Gym which truly compliments the teacher-desired rigid time-saving devices.

Connie Rosen (1985), one of Great Britain's foremost Language teacher-researchers exemplifies this when she talked about the schooling experience of her two sons.

> My two sons went to very formal primary schools. They had exercise books in which they wrote about the farmer-fishermen of Norway for Geography, about the way people travelled in the Middle Ages which is History, and compositions in Spring which was English. At the bottom of every essay written by my younger son was always some remark like, "The writing could be neater, the writing is much tidier, you must try harder to keep your work clean". (p. 131)

And yet Rosen significantly points out that

> Outside school they played by the river, fished, quarrelled, fought, made dens. They lived in the woods and the farm and knew every inch of the area. They doggedly followed in the heels of a very good-humoured farmer on whose small Welsh hillside farm we camped, became experts on livestock, auctions, county fairs, badgers, bird-life, trout-fishing and otter hunting. They knew every stick and stone of every castle and every item in Hereford Cathedral, and had climbed every hill for miles around. (p. 131)

And this is the interesting item which Rosen brings to our attention.

> Not a single word of all this appeared in their talk or in their writing in school. No one was interested, no one even invited them to bring any of this into the classroom. (p. 131)

I am reminded of the nine-year old who was regaling us with his own stories one afternoon. Later he noted the clock and asked to be excused from the group. "I forgot

I've got to go now, I still have some homework to do," he said. Then the child mentioned that he was going to write a story for Language Arts. I then suggested that perhaps he could possibly use one of the stories which he had just shared with us.

"Oh no!" he replied with concern. "I can't use those stories -- this one's for school."

Have our schools unwittingly differentiated in a dichotomy the experience of schooling with that of the child's everyday lived-experiencing? Have we suggested to children a delineation separating classroom from out-of-school languaging experiences as incompatible? Perhaps we have not provided adequate encouragement for children to bring in their own meanings and languaging ways into the classroom so that we may hopefully nurture new meanings and refine old meanings built on what the child already possesses.

Patrick (9 years) was worried one day about a story he wrote for his teacher. It was based on a spoken story which he had shared with us during one of the story sessions. I assured him however that it was a really good story and that I was sure his teacher would think so too.

A week later, a disappointed Patrick showed me his story. The teacher wrote a brief remark at the bottom of the page saying it was a "delightful story."There was nothing else the teacher had to say to Patrick about this story or what it could possibly have meant for the child making-up or creating that story.There was nothing else the teacher had to say to Patrick except a cryptic mark signifying that he got 10/ 10. Then, as if the teacher had changed her mind on second thought, the first 10 was crossed out and replaced with a 9. The mark on the child's paper thus read 9/ 10 with the original mark still visibly noted on the page.

If we as educators deem it significant to accommodate storying as a part of the child's classroom languaging experiences it would then imply a shifting of perspectives. First of all a shifting of the directions wherein we guide and lead children in their storying experiences. Are we opening up horizons for children to explore deep into the experience of language that is more as meaningful languaging experiences as opposed to the mere machinery of meta-languaging experiences? (i.e. where teachers are preoccupied with topic sentences, imagery, punctuation, etc. over and above, the composing process) Are we as teachers allowing for languaging experiences built on the wealth of the child's own experiences? Or do we perhaps impose our own conveniently packaged and organized topics for storying which may quite often be far removed from the children's own frame of experiencing. If children are to integrate and be able to filter experiences into their own, a great deal of their own experience has to be accommodated into their new experiencing.

Secondly, we as teachers also need a shift in our emphasis on time as a mere time-tabling device or a schedule-programming scheme to that of a sharper and broader perspective that time is of ineluctable significance in the storying and consequently, learning experience. It is to speak of time not only in its measurable, "clockable" time but also of that inner time which opens up a more meaningful space for experiencing storying. We must as teachers be sensitive to the fact that children need time to sort out their own thinking, they need time to clarify and make relevant connections between experience and feelings, so that they may be encouraged to speak more eloquently about their experience through imagination. So that through their own stories, through their own voices we may be more informed about children and their ways of learning.

Perhaps we need take into account their meandering, their hesitating at times before articulating, their pauses and sometimes circuitous ways of languaging, because it is in their hesitating that they pause in order to pursue farther ahead in their experiencing and learning.

Chapter VI

IMAGINATION

"Then," said Jane wonderingly, "is it true that we are here tonight or do we only think we are?"

The Sun smiled again, a little sadly. "Child" he said, "seek no further! From the beginning of the world all men have asked that question. And I, who am Lord of the Sky -- even I do not know the answer. I am certain only that this is the Evening Out, that the Constellations are shining in your eyes and that it is true if you think it is...."

And Jane forgot her question as the four of them swung out into the ring in time with the heavenly tune. (From Mary Poppins, P. L. Travers, 1934)

"Is it true ... or do we only think we are?" Thus Jane questions the sun echoeing something of the half-dreaming, half-waking-like-garb of imagination which clothes storying. Imagination like a kind of elusive thread weaves along the fabric of experience interlacing through threads of thinking, feelings, and languaging. When we thoughtfully pursue imagination we follow a sort of spiral-like way moving in centripetal motion as it reveals skeins of the children's thinking, feeling, and languaging.

Thinking - A Remembering And Anticipating

First it was -- there was just the humongous ball, a cloud -- a mass of gases actually.
Across the space it travelled -- it travelled with flames.
Sometimes the ball picked up various substances -lava metallic elements -- / layers of substances a thick mist.
A couple of light years passed then the ball started to spin.

And then it moved at high -- high speed -- really fast.
It went light years speed -- then it settled on the orbit .
Followed many moons -- and lots of suns -
Around the planet. (Dennis, 11 years)

When we invite children to articulate their experiences through storying this opens up avenues for their thinking in a kind of remembering and anticipating. But the child's remembering and anticipating is not necessarily a recalling of the past events or talking about the future. Perhaps such remembering and anticipating are best described as a coming into the realm of "what-if," of finding a way to places where the "here and now" merges seamlessly with the "there and then." It is a speculating within "once-there-was" and "once-there-never-was," envisioning through storying what it could have been or might possibly be in the future.

A long time ago a man lived in a black and white land.
And one day it rained and it rained and it rained.
And the man got tired of this rain so he went up -- he decided to talk to the rainmaker.
So he went up to the rainmaker -- and told him to make to to -- to stop making it rain.
And the rainmaker said "Okay -- I'll stop making it rain."
-- And then when the man got down from the rainmaker's house he saw a beautiful rainbow. It looked really lovely.
And when he got down to earth -- he took handfuls of colours from the rainbow and spread all the colours around the world.
That's how colours came to be. (Patrick 8 years)

The route in Patrick's remembering and anticipating is not all that complicated. From the time of "long ago" against the backdrop of a "black and white land" the envisaging is all set. He proceeds at a curb which sharpens the imagining introducing a mythic-like character, the rainmaker.

Then in a simple request to stop the rain, comes the quiet response in a rainbow, an all important junction where the teller dares to venture further into speculating and envisaging. Thus, "he took handfuls of colours from the rainbow and spread it all over the world."

In a similar path of remembering and anticipating, Kimmy's storying displays her thinking way. There is however, that usual fascination with experiments such as those carried out in science laboratories that influences the motifs in most of Kimmy's stories. In this story I also hear Kimmy's languaging weave with deliberateness the events leading up to "how the skunk got its smell." The details are arranged so that the "explanations" are provided for each part of the unfolding of events. Listening to Kimmy I hear a nine year old attending to the details in her story with precise arranging of events, setting the stage for each incident to take place appropriately and adequately. In this storying Kimmy opens up to allow her listeners a peek into her thinking ways, which are both meticulous and careful. Perhaps as in her languaging, Kimmy is one who is not given to carelessness in her ways.

> *The young scientist was working real hard in his laboratory. He was impatient because for many months now he was working on this formula -- but he just couldn't get the right chemicals together. He kept getting this horrible orange-coloured fluid. Well -- this meant that something was was wrong.*
>
> *"This is awful," he says to himself. "I should have a beige -- a beige-brownish colour after three burnings -- no I mean heatings."*
>
> *Then the scientist looked at his wrist watch -- and said "Oh boy! -- I've been here all day -- no -- oh no -- I've actually been here two days now. No*

wonder I'm so hungry."

So the scientist went to the kitchen -- but he forgot that the window in his laboratory was still open. The scientist was having his supper -- he was so famished -- you know -- so he prepared his favorite meal which was soup and broccoli-flavored jello. While he was having his supper someone accidentally entered the laboratory through the window.

Well -- anyway it was a skunk -- that's what it was -- this happened in the beginning -- like a -- long -- long time ago -- and skunks were sort of regular creatures -- they were just regular they didn't have a stinky smell.

So the skunk started exploring the laboratory. "I wonder what kind of place this is?" She jumped from a table -- sniffed the beakers -- all of a sudden she turned, then her tail knocked over this fluid -- (the orange fluid formula) then the skunk fell off and her tail dipped into the formula. What the skunk -- well the skunk actually forgot that all skunks are allergic to orange things -- (and also at that time orange stuff -- orange things were rare). -- The skunk jumped out of the window. Later -- nine months (Is that right? Nine months?) yeah -- nine months later guess what! When the skunk had her babies each one -- all of them had a stinky awful -- stinky smell. And all the baby skunks and their babies' babies From that time -- and their babies' babies had stinky -- yukky smell in their body. That is why the skunks today have an awful stinky smell! The End. (Kimmy, 9 years).

There are lines from an Australian Aborigine's proverb which goes:

To any happening further than a grandmother their memories cannot go

Any event further than a grandson,

they cannot pretend to envisage.

Beyond these times

When knowing is relatively possible

> they can only reach by speaking of what
> lies there as Dreaming.
> It is gone into Dreaming.
> They say of the past.
> It will come in the Dreaming,
> they say of the future. (quoted by P. L. Travers, 1980, p. 196)

Their making-up of their own stories discloses the children's thinking way as they peer into possibilities through their remembering and anticipating.

> *My name is Renny and my story is of a space voyage that takes -- that is in the future. Okay, -- what happens is a man called Brainy -- gets his spaceship -- and he gets a spaceship that can go lights speed. Then he goes -he starts on his first voyage which is to the planet called Morocco. And then -- when he gets there -- oh no -- not when he gets there -- on his way there -- he meets this -- these space monsters and he's got to destroy these so he can get past. And an hour later he all blew them away -- and they're all gone and -- then he gets to Morocco -- and he gets a whole bunch of supplies . And he stays there for the night -- in an advanced hotel -with lights that you have to push a button and a panel to turn on the lights -- and speakers and stuff -- so that -- when he leaves this -- this hotel he gets to a -- to a factory that he sees and they're selling these robots which have feelings like people do. So then he buys one and this is supposed to be for shooting lasers and have a whole bunch of advanced systems in them. So when he goes by, there's a man who tries to ambush them and the robot -- and so the robot -- ties them up and just puts them away.*
>
> *And the -- and then on their way to the spaceship they get a new one because the other one was ruined by the space monsters. So then when he buys the space ship it costs -- it costs forty -- forty-five liners which is fifty dollars*

today -- it didn't cost much then because it was just a small raft. And then they go into space and then they go into this new galaxy. But this space ship wasn't as fast as it was -- so it would take them a whole lot longer and -- and then they go to this other planet -- and looked so much like the moon it's uninhabited. So what they did was they set up a colony -- and then he goes back and he takes a break in this spaceship. And then later on they go and they meet this monster -- that looks like Yogi the Bear.

So then -- they -- his friend -- so then -- what happens is he comes with him except he has his own spaceship. And then they meet this other guys -- then they have a fight eh? -- with these monsters. And then all of a sudden Yogi's space ship gets blown up and it lets their planet -- and then they had to bury him on this moon -- so then -- they sent they went -- kept on going -- and all of sudden their space ship went out of -- went out of control. And then they're gone into the past.

And then now these guys meet the cavemen -- cavemen okay -- and the -- they go into this kind of somethin (something) -- which takes place 1000 B. C. and they -- they meet the cavemen -they make friends with them -- and then they see a sorcerer and and a cavalier -- cavalier -- and then they make friends with them and then they go on this journey trying to find their way back into their future. And then what happens is -- they go -- they go into this mountain okay -- and there's a cave there and they have to pass through these -- and then -- they get lost. And then all of a sudden -- they see Bilbobaggins in the Hobbitt you know -- so then they're kind of finding this -- kind of weird -- that they see all these people -so then what happens -- is they go in and then Bilbobaggins is talking a riddle to Bilbo. What Golum says is,

This thing all things devours
Trees, trees, grass and flowers
Knowledge, Iron and Truth

Chews steel and pounds
High mountains down

And this was quite hard for Bilbo to think. So then he thought so then -- he was just thinking to himself. And then he was getting upset because Golum -he said "Time -- time" which meant he wanted more time to figure it out. But time was the answer. And then these two see the goblins coming so they run out of the cave. Okay -- and then they're walking down this long corridor and all of a sudden all those brilliant lights turn on and then a giant door turns it on -- goes down on them -- so they're trapped inside, now this guy forgot that he had this laser gun in pocket and gee whiz! -- and he felt his gun and then he takes his gun and he shoots at the door and it blows away. -- Now they're running down -- down this -- this other corridor and they find this strange hall and its covered with these mechanical -- little engineering things. Soon they walk in and they see these weird people who are -- the children and they aren't furry and they look like animals. So then -- there's a whole bunch of of colonies in their place -- and you know what they find out -- that's the colony that they made on the moon. And they find their spaceship and what happens is like they go back -- and then they sell their space ship and they live in the colony for the rest of their lives.

Remembering Through A Re-telling As we continue to inspect the child's taking over this business of storymaking we recognize items of raw materials drawn from other authors appropriated by the child for a personal re-telling and recreating in storying. Now and then the child dips into the reservoir of stories both heard or read. Sometimes the child's imagination is limited to a mere re-stringing of events cramping the imaginings close to the weighted bundle of reciting episodes chosen for re-telling.

Renny, in this space-voyage tale, chooses to render the telling as if in a vast cinematic production. Frame by frame he reels off the episodes he selects, taking note at certain points to repeat the actual text of the story (i.e. the riddle), deciding on his own the episodes which for the moment seem to matter most.

Hence when the children draw from other sources, from familiar stories or traditional storyframes, the re-combining and re-arranging hold endless possibilities -- and each story evolves into a new story by itself. What happens for instance if the fabled Lion and the Mouse find themselves in a video arcade? Or when Anastacia the step sister gives her version of the Cinderella story? As Rosen (1973) once said,

> A story is possible because language permits us not to speak only of what has been but also what might be ... if we tell a story we create new possibilities, possibilities which life itself does not vouchsafe us. (Storying) lets us recombine experiences so that we can make something new and since we are unfettered by what actually has been, there is no limit to the ways in which we can complicate or simplify it. (p. 181)

> *Okay, so you should be kind to all creatures even creatures smaller than you are. Here is a story that shows you why. There was once a cool rat and he played this video game after a lion -- a punk lion -- and beat his score. And so then the lion was really mad and he was going to beat him up. And so then the cool rat said, "Hey man, don't beat me up -- like I might be able to help you in the future you know." And the punk lion said, "Well okay," and then the cool rat took off. And then the lion turned around and saw this new game that was called "Dragon Slayer" and -- well -- he looked to see the high score and it was only 200,000 so he thought that he could beat it. But then he decided to check who got the high score and it was that stupid cool rat again and okay -- and then he played it first time -- and then he found out he thought it as the hardest game that's ever built. And his score was twenty. Well just compare that to 200,000. And then -- ahh -- he's playing it at a hundred times -- and his score was a hundred. And then he kept on playing it -- and playing it -- and then he got 308. And then he was*

playing it 400 times more and then he finally got 3,008. And then the rat came in and played it and got 3,000,000 on the first try and this really got the punk lion mad. -- He knew he was gonna beat the high score. And then he was about to get killed and then the rat jumped in and moved the joystick for him. And that saved him. And then the lion turned and thanked him. And that's the end of the story. But what's the moral? (Jude, 9 years)

Did you know I once had a horrid stepsister named Cinderella? You see we got an invitation to the prince's ball and Cinderella asked if she could go. -- What a question! Well -- mother said she had to have a lovely dress -- and I had a lovely dress so I could go.

The next day -- right before we went out the door -- Cinderella comes running out in me and Wartius' rags. Do you believe it! She made a dress out of our rags. Well! -- me and Wartius ripped our rags apart and put them right back! Well -- the crybaby Cinderella runs to the garden crying. We went to the ball late -- to make a grand entrance and walk around. When the prince saw me he fainted from my beauty. Just as he was gettng up again -- Cinderella comes running in making a grand entrance. Now, I would never do that. I would have recognized Cinderella if I knew she had a fairy godmother. And to make it worse her fairy Godmother puts a spell on the prince so he dances with Cinderella the whole night. And at midnight she yelled "It's midnight!" and didn't even finish her ice-cream and cake. All she left was a glass slipper -- on purpose. Two days later the prince came over to our house and I tried to dazzle him with my beauty. Wartius put her foot in the slipper but it was too skinny. Well -- I put my foot in. -- It fit!

The foot man said my big toe did not fit. Then Cinderella comes running in the room -- sticks her foot in the slipper -- and pulls the other slipper out. To make it still worse her fairy Godmother puts another curse on the prince. So he *says, "Will you marry me?" She says, "yes," -- and they marry each other. I knew Cinderella was a thief! First our rags, then my husband! (Patrick, 8 years)*

The storying situation affords children occasion to compose fictions, bringing them to language through a remembering and anticipating. Rosen (1973) suggests that storying is one of the ways in which our minds work.

Feelings

> We expect children to feel things acutely and to give their feelings expression. Making-up impromptu stories is one of those activities through which we now know they explore their experiences and reveal their understanding of events which have deeply affected them. (Martin, 1976, p. 61)

Martin's comments about children's spontaneous storying or impromptu stories as she calls them, indeed reiterates that notion that there runs a strong current connecting children's imagination and their feelings. Imagination then is not confined to a mental activity or a mere image- making, image-forming process. The workings of the child's imagination clearly behaves within the hearth of feelings intertwined with the child's thinking way and articulated through languaging.

The children's storying may spill over into occurrences of speaking gleaned from their observations of things happening around them or happening to them.

The rainbow doesn't have an end, you know
It just goes on and on and on
the colours go on and on . (Nicole, 7 years).

My friend Keith has to move to Toronto next week. It's his Dad's turn for (custody?) -- custody (that 's right). Steven says our class will sure be boring now, 'cause Keith always makes us laugh. (Renny, 10 years)

The teachers here are different they're not like the teachers in Australia. Here, they talk a lot -- dah -- dah --dah. They talk and talk and talk. Like you've got to learn these stuff about Egypt -- the mummies and the River Nile -- dah -- dah dah. Then she points to this map and she talks and talks. And when you give a wrong answer, boy -- does she ever get mad! She yells, I bet the office heard her yell at this girl in my class

But in Australia the teachers get mad at you outside -they call you to the door and they talk to you. And when you come back you're still smiling . (Jenny, 9 years)

Perhaps for some children the event of expressing and articulating one's everyday experiencing is in a way a kind of storying. We hear children describe their feeling about things, revealing not necessarily a display of emotions but rather a sense of their situated-ness within that particular moment of experiencing. It is the child indicating a sense of a personal "located-ness" wherein they find themselves situated within the context of experiencing. (Ricoeur, 1985, p. 69)

Oh the taste of winning!
I love it! First place. Wow!
I was a few paces behind the guy from Dan Knotts (Junior High) -- but then I decided heck! Why should I be second -- I should be in first place.

So I sped up and then I gained on him and I never looked back. Well -- looking back is not really a rule -- but it's bad for your mental -- when you look back you'll have a mental breakdown no -- I mean a breakdown -- in your concentration.

So I never looked back -- I just went all the way two hundred(200) meters -- all the way to first place!

Boy! does that ever feel good! (Dennis, 11 years)

Then there are also those times they respond as enthusiastically when invited to express their feelings through story. The energy, the excitement rings through clearly in Jenny's version of The America's Cup.

This is a story about the America's Cup. The America's Cup is celebrated every two years -- the first people that had the cup was the English people. They had it for about two years and then it was won by the Americans. The Americans have had it for one hundred years. But someone is going to take it in 1983. The winners were very, very nice people. They were the Australians -- my country. Now here is the story. The America's Cup. They were all at the starting line!

"Bang!" went the gun! Everybody had gone -- France -- boats from France -- Germany -- Scotland -everywhere -- England plus Australia and America of course. America was in the lead -- then the Australians. They had the secret keel. No one has ever seen it before -- except of course the sailman. Okay -- they were pushing --running all over the boats trying to get in the lead -- very fast. The Americans have won! They had won that day. The Australians -- the Australians have -- in a tie with them. The Australians were the ones that were against the Americans. They were so proud they had to go against them and they knew that was going to be tough.

The first day, "Bang!" went the gun. The Americans were in the lead -- the Australians were catching up very quickly. -- The Americans had won! The Americans had won it! Everybody was sad. They thought the Australians wouldn't win -- but they had four more races to go -- no sorry -- six more races to go. They have seven races to do. They had already done one. Now when that had *happened they were very proud. The Australians they knew they could do it. But I'm afraid -- the next day -- this is the next day.*

"Bang!" went the gun -- everybody -- the Australians were in the lead -- the Americans were after them but the Americans won again. They were running -- trying -- but now the Australians knew they had to do something. There was two more races to do -- three. -- And the Australians had won the next one -- and the next one and the next one -- it was a tie-ladies and gentlemen. That's right a tie! -- They had to try get it. The Australians knew they could do it -and they decided they would do two more races and it would be done. The next day -- the boat race was cancelled. The Americans were cheating --. They were trying to see under the keel -- what it would look like. So they could put it on their boat -- that was cheating -- it wasn't fair.

So one of -- one of the scuba divers was caught by the police and put in jail. The other escaped -- we wouldn't know if that person was captured -- but just hope that he has been. Now the next thing that happened -- the next day the race was on

"Bang!" went the gun! The Australians were in the lead. Everybody was so excited they had won that day! They were pulling -- shoving -- they won! They made it! Now the next day.

"Bang!" went the gun. The Australians had won again! They had won the America's Cup.

Champagne! -- everything -- in Newtown.

The ~~Aus~~tralians at home were so o o o o-- proud of us. We knew that they could do it -- and they did!

Carefully, Jenny introduces her story setting the stage with a brief account of facts related to the America's Cup. She also hints at the feelings of patriotic pride that runs through her story prefacing this with, "But someone is going to take it in 1983. The winners were very, very nice people. They were the Australians.," then proudly emphasizes, "My country!"

"'Bang!' went the gun." announces the framing which Jenny employs in this particular story. It brings in the festive and competitive mood she wishes to render. She attempts to portray the differing feelings of the competitors but exploring her own feelings describing how the Australians felt -- their anxiety when the Americans had won, "Everybody was sad." Obviously everybody here referring to the Australians. Then she describes their persevering spirit in, "They knew they could do it -- they were running -- trying but now the Australians knew they had to to do something." Then there's the brief triumph in, "It was a tie ladies and gentlemen, that's right a tie! The next day the boat race was cancelled -- the Americans were cheating -- they were trying to see under the keel -- that was cheating." As she continues towards the final day of the race Jenny does not forget to use her framing, "'Bang!' went the gun" and proudly announces, "The Australians had won again! They had won the America's Cup."

Finally wrapping up closely with her introductory statement Jenny emphasizes, "The Australians at home were so o-oo-oo proud. We knew that they could do it and they did!"

It is obvious that Jenny had faithfully followed the news coverage of the America's Cup event. She was of course very interested from the start that her country, Australia would win the race. But it was not only winning the race that Jenny incorporated in her story. She shares with her listeners the day to day unfolding of the race events. She included highlights of the competition like the discovery of the keel, the problems it brought. Jenny at one point comments on this, "The Americans were cheating they wanted to see under the keel -- that was cheating."

Jenny's story shows her own candid version of what Dennis (10 years) had at one time described as, "Oh the taste of winning!" If we take the comments put forward by Warnock(1976) we note that

> There is a power in the human mind which is at work in our thoughts about what is

> absent; which enables us to see the world, whether present or absent as significant and also to present this vision to others. And this power, though it gives us "thought-imbued" perception (it keeps the thought alive in the perception) is not only intellectual. Its impetus comes from the emotions as much as from the reason, from the heart as much as from the head. (p. 196)

Children's imagining surely extends past the confines of their thinking way. Their storying held in imagination is not only an event specific to a mental activity but reaches out to feeling and languaging demonstrated from their anchorage in physical space. Imagination is the possibility which transforms the children's thinking, feeling, and languaging into a realizable passage for-expression, as in a story.

At this point we move on to explore that expression of the child in storying, attending and listening closely to their languaging. The child when gathering the threads of thinking and feeling makes the way into storying through the imaginative path expressed in languaging.

Languaging

> To explore a medium, to work with it, to try to express something seen, felt or heard is to come to understand on some level, that visions are made real when they are transformed into perceptual realities and given intelligible form. This does not mean that giving people's explorations must culminate in fully realized embodiments or even in objects with intelligible form. What is important is the effort to define a vision and to work on giving it expression. (Greene, 1978, p. 187)

It may be all too easy to dismiss children's storymaking and storytelling as inconsequential. However storying may well be an excellent place for children to explore a medium wherein they can make some sense of all that they receive in their everyday experiencing. Children may find storying a viable medium wherein they can express the "verbal texture" of their feelings and thinking.

There was once a man named Seth Poole. He was an accountant. He had some friends and he also had a wife and two kids. He was a typical American.

One day he decided he and his family should go on a vacation to Columbia. But if only he knew -- what was going -- what was in store for him. For the next twelve months he saved up his money and worked on holidays -- when he was supposed to be off. And after twelve months of his work -- it finally paid off. It was the -- he got the week off. He had a rest and off to Columbia. He rested for three days then started packing for the four weeks vacation.

Meanwhile in Columbia some terrorists were planning a kidnap -- ah -ah -- to kidnap a tourist and then -- and then -- and then make a ransom note -- and then go off spend the money in foreign countries.

The day came when the Pooles came to Columbia. Seth had a good rest on the plane. In New York they had stopped for the night and he had a very good rest. The next day they reached Columbia. Seth and his family went to the hotel -- and they went to some sights and the next day they had a picnic. They were ready to go the beach. A week later they went to visit the fields -- and when they were walking along the path a terrorist grabbed Seth and brought him to their hideout. They gave Seth's wife a ransom note and a taping of Seth to tell them -- the police -- he was alive.

When Seth was young he took a survival course in the United States. He tensed his wrist so that the ropes loosened. For two days the terrorists gave the police instructions to where to put the money. Seth loosened the ropes but he did not escape. One night the terrorists moved out and when they came back Seth was still there. They were wondering why he hadn't escaped. Five days after two of *the terrorists went to give a phone call -- where to put the money. The next day Seth untied himself while the terrorists were sleeping and then tied them up. The only problem was he didn't know where he was. He went outside and it was light. It was in the field where he was captured. Seth took the guns and weapons from the terrorists. He tied them -- and then he led them to the police -- where he got an extra month off his vacation all expenses paid of course. But he didn't refuse -- he was just lazy and pampered for an extra month by the people of Columbia.*

Josh (5 years) has other adventures to explore. There are also "problems" to solve and situations to figure out. There's a richer sense of languaging which one grasps after listening to Josh's story. He does not have the stilted -like frame of expressing himself as compared to Dennis' story on the Columbian adventure. There are moments in Dennis' storying when he seems to describe the events that take place, more like that of describing a scene observed passively. Dennis does not seem to be expressing Seth Poole's feelings as his own. Rather Dennis' story seems to indicate the teller's view of this particular experiencing, from the passivity of mere observation.

In Josh's story we hear a dynamic participation in the storying itself. Josh is not describing a place and events as though it was some place "alien" to the listeners. Instead he spins the tale from the arena of the "palace." Consequently one's listening seems to take place in the setting of the story itself. It is difficult to remain a mere observer when listening to Josh because one almost catches the story-in-the-making resembling the child's own playmaking moments. The languaging Josh employs is clearly embodied in a participatory way. His pathway of expressing himself in story emerges as he takes on the "problems" and "difficulties" which beset the three characters. Their problems become Josh's problems as well. Throughout the storying we hear Josh turn to the adult who is present, to "check out" his notions and "decisions" as they are interwoven into his story. The languaging we hear in Josh's story is a dynamic meaning making through the vitality of his storying, held vibrant through imagination.

A dog has apparently strayed into their palace. Listen to how this young boy is involved in configuring, weighing things for himself, envisaging alternatives through imagination.

> *Once the dog was walking along the passageways like this and then until he found a door -- and he opened the door -- and there was a throne and it had God sitting. "There he is again."*
>
> *"Yes I wonder how he opened the door?"*
>
> *"I know," said St. Peter. "I followed him -- and he climbed up the door and then -- and then -- he fell down -- he hanged from the thingy -- and then he jumped down -- and he pushed with his head until it opened -- and then he came in."*
>
> *"But where were you?"*
>
> *"I came in another way -- but I saw him when I went across him -- he went that way and I went like that and then I went like that but he went the quickest way."*
>
> *"Oh! he's a clever dog -- I think we must have him for something."*
>
> *"Oh don't the people might want him."*
>
> *Oh yes!" said God, "but there's no way to take him down -- we'll die if we go go down." "Will they die if they go down? God? Will he?"*
>
> *("Will he really Mum?") (Adult: uhm maybe, I don't know)*
>
> *"So -- so we can't take him down. The only thing we can do is send one of our servants down in an aeroplane!"*
>
> *"But they'll die -- there's no way except to throw him down."*
>
> *"I know what -- get him in a box and throw him down."*
>
> *"Oh yes." They made a box for him and there was a little hole for him to look -- and then they threw him down and he landed on the roof of the house that he lived in -- then he got the box and threw it back up to heaven and then went*

down the chimney and then came out. And then they so pleased to see him and then -- then God said, "We've done it, we've done it." And St.Peter and God danced around with the servants and everybody and -- then -- until it was bedtime. And they all went to sleep.

Languaging through story enables the children to poke into explanations and causes for what possibly goes on in their world. However tentative these "reasons" may be, at least for the time being, children are able to work things out for themselves as they figure out certain abstract notions and elusive ideas that may at times bewilder them in experiencing.

And so -- so they (St.Peter and God) started getting all the rocks -- to make it even bigger and getting all -- all the pearls to put round. -- Then they made a big -- big palace -- er -- it could be if -- if the palace of hell was built. We don't know -- it'll even be higher in that -- and we touched right up to space -- right up to space --. And then when it was at space -- um -- there wasn't -- there was a tower and a window -- and they could see all the -- spacemen going through. And one spaceman was disguising again -- one spaceman was disguising -- it was just Dracula -- and it came through the window and caught God. But God -- but God -- ummm -- got his hands um -- got His axe and chopped his head off. Then the head came back on. -- Dracula was magic just like any other person. St. Peter said to God, "There's no way to get this evil man." "Well, the only thing we can do is -- really try hard to chop him up in little tiny bits -- but he might come alive again." "We'll never get him -- we'll just have to take care of him." "I know what! -- Dracula." "What?" "You want to be on our side?" "Yes, I'll be pleased too -- right?" "Then he's our friend." said God to St. Peter. "Right, then we'll take you round the palace -- to show you all."

In Josh's story, God, St. Peter, and Dracula are not remote characters but are situated though his languaging in a world within the child's imaginative reach.

> *And then St. Peter was walking around -- and looking at -- and suddenly he got a fright -- because God -- God was walking along the passage way.*
>
> *"Oh sorry," said God.*
>
> *"It's alright," said St. Peter*

They (St. Peter and God) go about their business in "the palace" with trifles and everyday doings.

> *"What you doing here?"*
>
> *"I'm just looking at the diamonds and pearls on the wall." So -- then he said, --*
>
> *"Where did you get them from ?" said St. Peter.*
>
> *"Oh I got them from some -- from some mountains -- mountain clouds."*
>
> *"Oh I thought clouds were just ordinary clouds -- that you could just fall through."*
>
> *"Oh -- but sometimes I make 'em magic and turn into rocks -- and then I get all the pearls."*
>
> *"Oh -- you greedy thing." "Oh -- I'm not greedy because we need more things -- that's just a little one." "It's as big as we can get it isn't it?" said St. Peter.*

Then when the conflicts are resolved they celebrate. Josh briefs us further in this episode.

> *"Oh" said Dracula "they're lovely -- can I have one?" And God and St. Peter said, "Yes you can have one or two."*
>
> *"I would like two." So -- God whispered to St. Peter -"Dracula's just walking about and know what he's doing? He's looking at -- those lovely diamonds."*

" Why shouldn't -- I?" said Dracula -

"I was just talking to him to tell you what you were doing because -- I just wanna tell him what you were doing because he wasn't looking. I was just looking on the floor to see -- if there are any mices to chase."

"We should have a cat because I just saw a mouse-hole."

"Oh no -- we need a cat."

"Yes but I'll get him", said Dracula "Where's my teeth?"

"Oh I don't know -- I think I dropped 'em when I pulled 'em out -- I dropped em. Oh! I remember where they are."

"Where?"

"Back on my throne -- they were under my throne." "Oh! There they are -- they're under you're throne." "Yeah" -

"Thank you -- er -- I'll put them in -- and see if I see my mouses -- I'll just bite 'em -- and then they'll fall in half."

"Oh great," said God. "That's a good help we love you very much now."

"So do I", said Dracula.

And then they made a big swing and danced about -- from -- six o' clock in the night time to -- twelve o'clock no -- (Six-o'clock when I come in?)

Well -- then to six o'clock -- to -- to twelve o'clock they danced in a big circle -- and then it was bedtime.

The children's participation in storying implies an engagement in imagination made available through languaging. It involves them in pushing their own inquiries and effecting for themselves a coming upon new insights, novel ideas, or reaffirmed notions. As they are languaging they use their thinking and feelings flexibly and inductively as they try to get inside differing perspectives, people, and situations.

> To say to oneself: I am sick or I am in love, I am shy or I am stingy is to find the solution to the riddle of personal uncertainties, and thereby to go beyond the

> present. Language creates for us beyond the present an enduring nature fit to explain the past and determine the future. (Gusdorf, 1965, p. 76)

Matthews (1985), in a special research project, worked with a group of nine to eleven year olds in an Edinburgh school attempting to provoke opportunities for children to participate in dialogues. In one instance, Matthews employed his usual approach to a discussion by telling the the children a story in the hopes of getting them interested in an in-depth discussion about flowers.

> *"Aunt Gertie's flowers are happy again." Freddie reported.*
>
> *"Flowers can't be happy," scowled Alice. "Aunt Gertie likes to talk about flowers as if the were people. But really they don't have any feelings. They can't be thirsty sad or happy."*
>
> *"Is that right Mum?" asked Freddie in some disappointment. (p. 4)*

Several boys in the class picked up the threads of the dialogue promptly. They made comments agreeing with Freddie that plants do have feelings. This was subsequently challenged by another child who remarked that "They haven't got a mind." Then someone added that, "There is a plant which is constructed so that its leaves can come together and catch flies." "Without a brain you couldn't be sad or happy or anything like that. Without a brain you couldn't even exist." These comments were followed by an intense discussion on questions of life and death. "Whether for example that, some criterion of lack of brain function might be satisfactory for human death and whether a human embryo without a functioning brain is really a human being" (Matthews, 1985, p. 7). Their discussion went to the notions of machines. A boy said that there is something like an eye inside referring to the stamen of a flower.

What is interesting is that Matthews had earlier used the same notions with student teachers in his university class. Matthews shared Freddie's story with the teachers and asked them to make up the rest of the story with the view in mind of how they as teachers would pursue the topic about flowers and feelings in their own classrooms. The majority if not all of Matthew's students proceeded with their stories with the precise consideration that "objectivity" be differentiated clearly from fantasy. The teachers' dialogues found them discussing means and ways of delineating the differences between so-called scientific facts which were not to be confused with reality. Thus the teachers took a great amount of time trying to prove Freddie wrong.

On the other hand the children were not as constrained by factual information and hence were able to seize on ideas, try them on for size, and consequently carried them forward into a meaningful exploration of ideas and things in their world through their languaging.

"Plants might be able to talk to each other by you know radio waves or something like that. In a sort of way the plant shows that it's happy by blooming. I don't really think a plant is saying to itself 'I'm unhappy or I'm sad.' It's a kind of machine. It can be active or run down and need more power" (Matthews, 1985, p.8).

These children were not intimidated by their "unknowing" but instead steered their unknowing into the realm of "what if."

> Unknowing if one can be open and vulnerable, will take us down to the very deeps of knowing,not informing the mind merely but coursing through the whole body artery and vein provided one can thrust aside what the world calls common sense that popular lumpen wisdom that prevents the emerging of the numinous. (Travers, 1985, p. 78)

By means of accomodating meanings through imagination the children were given free rein to set out a plan, to probe, and to pursue a topic's possibilities. Through imagination the children in Matthews' study broke free from constraints, dichotomies, and categories which otherwise would have limited their perspective and consideration of the topic. On the other hand pursuing imagination in the children's thinking, feeling and languaging are led into an encounter within a wider context of possibilities. Through imagination the children were encouraged to alter, to improve, to investigate other opinions and to respond with ways wherein they attempted to think about the familiar in a new light. Consequently what may possibly follow is a prompting towards clarification, affirmation, invention, or creation.

Composing at the point of utterance. There are a number of items relevant to the child's languaging that we can now discuss. We are reminded about these in spoken storying where there is the unique experience of composing at the point of utterance. A number of the children I worked with in this study give us their thoughts about this situation peculiar to spoken storying.

> *First you've got to have a preface. You introduce two or three characters for example, "Johnny and Peter were playing in the yard one day." Then you think of the "continents" (contents) like what's gonna happen to them. You think of something exciting or dangerous -- or funny maybe.*
>
> *Yeah -- like when I was telling this story about the clown -- when I got to the part where the clown was fired eh -- like he sort of forgot how to make people laugh -- so he got fired -- and everything that happened after that well -- the clown didn't have fun -- he was so depressed--so I thought --maybe the clowns could have something ---some hope for the future --'cause he's jobless now eh?*
>
> *Then you think of an ending -- it can be any thing it depends on your story.*
>
> *So I made up that thing about the clown meeting his sister at the train station -- and she gave him back his smile.*
>
> (Eva 9 years and Patrick 8 years)

Jude(9 years) and Dennis (11 years) also recall their own storying:

> *Remember the first time I made up my own stories ? I couldn't stop. I just went on and on -- it was about this family who won a million dollars and they bought a house -- a mansion and I said a lot of other things they had a new car -- and -- boy it was hard to stop . I didn't know what to say next -- that was weird.*
>
> *Yeah, I remember that story -- they flew to Dallas -- and you said they met the real owner of the diamond --then they went to Houston -- gee -- that was a long story.*
>
> *Well -- you've got to admit man -- that was a tough story -- like you just couldn't say they found the counterfeit diamond -- you've got to think like how -- there are many things involved -- and these were intelligent guys -- geologists.*

And as one ten year old remarked

> *It depends on the story -- like science fiction, adventure stories are fun -- but sometimes like legends -- that's hard -- like I don't really know much about legend -- you've got think back a long time ago -it's not as interesting as future things. Future things are easy, I think about advanced systems. The story just comes -- I don't know where it's coming from -- it's all in my head -- and then I have a story. (Renny 10 years)*

On a rare occasion Nicole shared her composing thoughts out loud.

I'd like my story to be about a flower. I know what! I'll call her Tiger. She's got to have some friends -friends are 'portant you know. Hmmmm -- but she 's got troubles. Okay -- I know -- I have a story -- this is my story.

There was once a wild flower. -- It was sort of a brown -- brownish -- with prickly stuff on its stem -- really spikey and stuff. Her name was Tiger. One day Tiger was walking in the woods. She was looking for friends. She was *unhappy. Then some people started to throw sticks and -- and stones at her. They didn't like her 'cause she was not pretty. The adults threw mudballs at her and soon the children copied their parents -- they threw mudballs at her too. The children kept throwing the mudballs at Tiger everytime she passed there. Soon her petals started to fall and she really became ugly and bald . Everybody in the woods laughed at her.*

The next day a new person came to town . She was the princess of all the flowers. She came from London. -- It was her summer vacation actually. Everybody was crowding around her except Tiger. She was hiding somewhere in her parent's house. She lived in her parent's house because she was still too young. Tiger was shy and confused. And so there's supposed to be 101 persons -- and so the princess of from London told the guards that one is missing. "There's one flower missing. Go look for the missing flower." The next day the missing flower came at three p.m. Nobody recognized Tiger -she was in disguise.She pretended that she was blind -- and the other flowers know such people -- so they were nice to Tiger.

All of a sudden something happened -- the petals started to grow back on Tiger -- and they were beautiful shining colours -- and she looked nice. The princess had rewarded Tiger. Tiger had so many friends and the princess took off all the prickly stuff from Tiger's stem.

The children's experience of making up and telling stories is not unlike that of adult authors. C. S. Lewis (1984) has an interesting account.

> With me the process is much more like bird-watching than like either talking or building . I see pictures. Some of these pictures have a common flavour smell which groups them together. Keep quiet and watch and they will begin joining themselves up. If you were very lucky (I have never been as lucky as all that) a whole set might join themselves so consistently that there you had a complete

story; without doing anything yourself. But more often (in my experience always) there are gaps. Then at best you have to do some deliberate inventing, have to contrive reasons why the character should be in their various places doing these various things. I have no idea whether this is the usual way of writing stories. It is the only one I know: images always come first. (p. 68)

Chapter VII

Expression

> Expression consists in a movement of man outside himself in order to give meaning to the real. Expression is the act of man establishing himself in the world, in other words, adding himself to the world. (Gusdorf, 1965, p. 71)

In research, expression finds its way through languaging. Language, where, in Gusdorf's words "by erupting towards the sky -- allows us to come down to earth" (p. 71). Expression in its outburst which defines and re- establishes our being with the world we wish to explore.

How does a researcher attempt to make sense of lived-experiencing? How does my experience of the children's storying find its way to expression? What approach best demonstrates that dialectic between experiencing and thoughtful sympathetic reflecting, between reflecting and expressing? How can my description make clear those meanings that link experiencing, reflecting, and expressing? In this study I looked to the attitude that guides hermeneutical writing for the kind of guidance one seeks in an attempt to "bring to language" a story about children telling stories.

The word "hermeneutics" originates in the Greek roots "hermeneuein" and "hermeneia" both of which are speculated to refer to the god, Hermes. Hermes is believed to be endowed with the task of bringing into understanding that which is otherwise ungraspable within human intelligibility. The Greeks attributed to Hermes the discovery of language and writing, bringing tools which human understanding uses to acquire meaning and enable them to convey it to others.

Embodied in this hermeneutic languaging and writing are three directions of meaning, which are: "to express aloud in words, that is to say; to explain as in explaining a situation; and to translate as in the translation of a foreign tongue" (Palmer, 1969, p.

13). All three meanings are best illustrated in the English verb "to interpret."

How is the task of hermeneutical interpretation thus described? Gadamer (1969), one of the contemporary philosophers, suggests that one starts at a point of "negativity." This element of negativity of which Gadamer speaks focusses on the experience of "not-ness" wherein our taken-for-granted assumptions are considered in a new light. The object therefore of our experience is regarded "in negativity" and that which we had previously assumed is seen as if in a different light.

Considering this "open nature" of experience, Gadamer further suggests that the phenomenon be viewed within the structure of question. He further cites that in all of experience, the structure of questioning is pre-supposed. The awareness that some matter is other than we had first thought implies a prior process of questioning.

Hence, in this research my story needed to emerge from a constant questioning. Is this storying as meaningfully and truly lived by the child, or is it not? There always must be a knowledge of not knowing in order to come to know. P. L. Travers (1985) describes this way of knowing when she says

> 'To understand': for years I pondered on that word and tried to define its effect on myself. At last I came to the conclusion that what it means is the opposite of what it says; to understand is to stand under. Later I discovered that this was in Middle English. So in order to come to something with my unknowing, my nakedness, if you like : I stand under it and let it teach me, rain down its truth upon me. That is I think, what children do, they let it make room in them for a sense of justice, for the Wicked Fairy as well as the Sleeping Beauty, for dragons as well as princes. (p. 199)

However, this questioning does not imply a non-direction. On the contrary, the questioning is based on a clear focus, a lucid direction. With the placing of the question, what is brought forward in the questioning is put in a certain perspective. At the base of all these considerations, it is important to attend closely to the languaging in hermeneutical writing. It is a comes as an event of disclosure whose structure is the constitutes the structure of question and answer. It is a dialectical event.

It is that dialectic that behaves like a pendulum. It swings in paced movements from experiencing to questioning and back. Yet it also suggests a sense of vascillation, a knowing and then unknowing just before each swing, but then it announces in the next movement a "birth of meaning" realized in expression, in that new dialogic encounter.

And language becomes the expression through which the "ontological discourse" intersects, in revealing that dialectical event of experience and questioning.

Languaging in hermeneutical writing functions in a "felt-sense" in a feeling way that stays with experience, so that it carries with it an open-ness and depth to "meaningfulness". It is language that breaks into expression beneath the surface of mundane experiencing. Languaging which works in this manner is sensitive to experience, to its shifts and subtleties as it unfolds in that movement of "changingness" in lived-experiencing.

It is languaging that acknowledges that in trying to retain the significance of "unrepeatable significant moments" our story may perhaps reach only at "hints and guesses", for moments such as those in the storying experience seem to be locked in a "timeless space." So that even when we speak of a moment, we find it has already moved into a new moment and somehow it quickly fades into the next.

But the hermeneutical writing continues. For one can try. One can cash in on the speculative structure of language. This unique feature of language as expression may be seen in the allusiveness of language which is "always in process as event of disclosure ever moving, shifting, fulfilling its mission of bringing a thing to understanding" (Palmer, 1969, p. 209).

Chapter VIII

POSTSCRIPT - A Terrain Of Listening

Stories go in circles.

They don't go in straight lines.

So it helps if you listen in circles

because there are stories

inside stories and stories between stories

and finding your way through them

is as easy and as hard as finding your way home.

And part of the finding is the getting lost.

If you're lost you really start to look

and to LISTEN. (Metzger,1979, p. 104)

Past research in child language has put forward multifarious ways within which a researcher listens to children's languaging. Some research directs the listening with the view in mind to analyze the children's stories within a structuralist frame of interpretation. For instance a researcher's listening is geared towards the placing of stories as "a dramatic composition involving a number of 'dramatis personae' within a configuration of relationships with emphasis on the transformations brought about in the overall pattern as a result of the drama" (Leach, 1971, p. 23), or story as the case may be.

Other listening ways in research involve the researcher's listening within the more rigid and defined parameters of a schematic analysis, such as plot and conflict analysis of the narratives of children.

For instance in one study by Sutton -Smith et al. (1975), the researcher is identified as a storytaker. In this particular study the researcher's listening is aimed at gathering and recording the children's stories as data for narrative analyses pre-determined in the study. Hence, the researcher's listening tends to focus on those narrative elements which the study seeks out to identify, examine, or verify.

But what is it like to listen to children's languaging within the realm of childhood doings and their lived-experiencing? How is it to listen to children's storying past our academic concerns as to what the stories may reveal in terms of measurable, objectively verifiable data? How is it to listen to children within the flow of human experiencing linked to their ways of being in the world?

In this study I have attempted to participate in another kind of listening to children's languaging. While I am not obscurant to the value of the more quantitative oriented studies my study has provided me a different stance from which to participate in listening. It is the kind of listening not "too much oriented toward knowing as a perceptual act and knowledge as a body of conceptual data" (Gadamer, 1976 p. 196). But rather I attempted to listen to the children's languaging within experience, so that my listening becomes a hermeneutic experience which is a dialogic encounter, "not in a knowing but in an open-ness for experience not viewed as merely informational but rather a disclosure " (Gadamer, 1976, 197).

There are three elements which for me seem to belong to the researcher's listening experience. These three I would like to thoughtfully consider within the elements of resonance, reverberation, and recognition. These three are by no means levels, stages, or categories. They are structures or elements which best describe a listening experience such as the listening involved in this study. I would like to reflect upon resonance, reverberation, and recognition as it constitutes my Terrain of Listening.

Resonance. It is four in the afternoon. It is a nice day for walking. Kimmy and I are walking across this large soccer field. Kimmy talks to me about school and about the boys and girls. She tells how most of the boys love to play a lot of soccer and field hockey, and how she and her friends usually hang around during recess time talking about designer jeans, the new addition in their class, boring French lessons and the exciting drama class which Kimmy notes with surprise, was in social studies. She mentions a story she wrote in class last week, and before long Kimmy's talk spills into a storytelling. "There's this weird, sort of mad scientist you see ..." My tape recorder picks up Kimmy's storying. For the next few minutes my attention is riveted to Kimmy's spoken version of the story she wrote last week.

In resonance the listener allows the languaging to pierce the totality of one's listening, to take-you-in if you like, and to be claimed by the sheer magic of the storying. In resonance one does not listen to look for meanings or to acquire information. In resonance I am simply carried by the sheer luxury of listening to the unraveling of thinking, feeling, and events in the drama of storying.

Reverberation. If within the resonance of my listening I am taken in by the languaging in story, I am also bringing something with me to the listening moment. For now in reverberation, my Terrain of Listening expands as I enter a languaging experience within the event of an encounter, a dialogic encounter. My Terrain of Listening is now a "moving horizon" as it enters a questioning, an inquiring, and a further speculating. Within the dynamic dimension of this "moving horizon" my listening catches not only the gleam of what was spoken but also what is emerging in the unspoken. For instance, I also hear in the apparent simplicity of Kimmy's story (see page no. 92) more about Kimmy and what she does not explicitly articulate about herself in the story. I hear Kimmy in her confident and self assured tone, as she carefully sets up the scientist's laboratory scene. Then with the apt attention with which she usually attends to things she shapes the fabric of her story within the texture of her languaging.

In reverberation my listening is sensitive to the workings of language as it comes alive in the child's storying. I note how adeptly Kimmy arranges the details of her story, conveniently leaving the orange fluid concoction for the skunk to trip over. My listening notes how she amusingly turns a personal dislike for broccoli into the "scientist's favorite meal," rather appropriate for the scientist who is supposedly a "weird character." Thus in reverberation I hear Kimmy, with seriousness of purpose in her use of language which mirrors her careful ways. My listening hears the youthful delight and unaffected way with which she brings her languaging to the surrounds of storying.

Another time I am listening to Patrick telling a story. (see page no. 139) From a fairy-tale motif I hear the deliberate attention which Patrick gives each character. First there's the good butterfly who's "tired of being Mr. Nice Guy" and decides to turn a bit mischievous. He's eventually punished by the "Goodness Fairy" through a rather meticulous and itemized process. "She made the butterfly froze (sic) so she was a cube. She brang (sic) her down to the cave and put him in the freezer." Meanwhile the "Goodness Fairy" retrieves "Miss Ladybug's" baskets and restores them "and made them perfect again ... they were even better than before." The storyteller does not forget the other minor character in the story, "She gave Mr. Spider a new coat and a towel to dry up." How very much like Patrick to remember thoughtful details. This is the same child who recently called up a sick friend and told her a story over the phone as if in a gesture of giving her a gift. In reverberation, I hear not only the precise details of the butterfly's "restoration" but rather the intricateness with which Patrick designs the process. "She took a bag of magic herbs and some water with a straw. She put it through the ice cube so it would make a hole leading to the butterfly. She took the magic herbs and mixed it up while looking at a book. And sprinkled it all over the butterfly's body. Then she chanted strange words sort of like these ..." After touching all these points in his story Patrick finally takes the butterfly to melt outside.

In my listening I continue to question and reflect on a number of things possibly taking place in this storying. Perhaps part of the details incorporated manifests Patrick's own way of dabbling into mythic and ritual-like processes which belong to storying. Among other details in the story, he uses a symbolic procedure to "restore" the butterfly to a better attitude. Notice that the "Fairy Goodness" starts the transformation of the butterfly by putting a straw through the ice cube "leading to the butterfly" perhaps to mean leading to his heart. It is only after this careful process that the rest of the butterfly's body is sprinkled with the "magic herbs."

In reverberation the listener not only attends to the intricacies of the language itself and how the teller uses it, but one's Terrain of Listening includes an interest in what it is that concerns the child for that moment. In reverberation my listening traces the melodic strains composing the story. My listening affords me a closer view of the child in lived - experiencing. Hence in reverberation my listening moves within the horizonal field of the child's doings as well as the child's languaging in storying.

In reverberation my listening picks up the meaningfulness of the languaging amidst the sea of "noises" carried in the articulation and expression of the story. The experience reminds me of a brief tour I had of the St. Mark's Square in Venice, Italy a couple of summers ago. Our tour group arrived in the Square early in the morning. Already the place was teeming with people, tourists talking away in a babel of sounds, busy merchants, here and there Italian school children visibly happy and noisy on their way to school. As we walked through the Square for the first hour it was a little difficult for us to appreciate the experience of actually being in Venice. There was so much to take in, so many things to see, an array of sights and colours amidst a cacophony of sounds. The experience seemed overwhelming at first. However, as we ventured further into the alleyways, into the countless shops meeting fantastic people, visiting an exquisite crystal factory, - all these and a few hours later with a cup of extra, extra strong Italian cappucino by a sidewalk cafe and the chimes from the tower clock in the background, we finally sense a better feel for the Square. The "noises" now seemed to sound more tunefully with its vivacious Italian scenery. We had somehow sorted our way through the "noises" and sights in the Square. As the "noises" eased into the background we picked up the sights and the sounds that we personally enjoyed.

There are also other occasions in reverberation when the "meaningfulness" of my listening encounter eludes me. The allusiveness of languaging muffles a clearer distinct kind of listening. Thus I may be engrossed in the storying but there are nuances and shades of the storying event which are not readily apparent to me.

I listen to Jude telling us an amusing story about three brothers. The story is set in Medieval times. It is clear that the children listening to Jude are enjoying the story. However, what can I say about this particular storying situation? Is there something past the enjoyment that a listener derives from storying?

Another time Renny tells the group three stories in a row. He tells me later that most of the stories were inspired by his favorite books. And inspired by the moments in storying Jenny, then Eva, and even shy Nicole join in storytelling. Is there something here that escapes my listening? What are children telling us in their storying? How must I listen to their stories? Am I attending too much to the languaging of the child? Must I attend more closely to what they are saying rather than how they say things? Am I listening to the child in a sensitive, caring way? Am I as a human science researcher remaining true to the children's languaging as expressed in their stories? Does my listening tune in to the atmosphere of the storying situation both in its explicit tone and the more implicit nuances subtly carried in the elusive and that which has not been audible in the speaking?

When I encounter the elusive atmosphere of experiencing, it is in reverberation that my listening is stirred to some insight. At times when I grope in my listening, it is in reverberation that I gain a firmer hold of the listening event.

In reverberation my listening resembles those moments when I am standing beside a clear lake in the summertime. I enjoy the glide of the lake's sleepy flow. I throw a pebble into the waters and the peaceful fluidity seizes more brilliance from the sunshine in its shimmering ripples. Now I enjoy those moments by the lake even more. For the artistry of movements precipitated by the pebble's disturbance, colours the lake with a vibrancy. It is then I seem to catch the subtle pulse behind the quietness of the lake.

Similarly, in reverberation my listening extends into something like the stirring of the waters when it captures a deeper hue of meaningfulness and thus my own meanings intersect with the child's storying within a dialogic encounter.

Other times, the encounter in reverberation is that dialectic between question and answer, like a constant questioning into the speculative event of languaging. Researchers like Martin (1976), offer their descriptions of question and answer thus,

> When we look at transcript, the written down talk, we see a poem. Is this just chance, just the way the transcriber, as an adult , sought to impose a visual representation upon the talk? Or is there anything about the talk which might relate to poetry, in its rhythms, its intensities? (p. 62)

Then Martin offers a possible answer as she looks at a young girl's monologue.

> And so little boy was dead
> because he has this
> because a naughty policeman put a knife in him
> and all the blood was sucked out of him
> a little bit of blood was sucked out of the boy...
>
> There is so much evidence in this transcript that this very young child is using the conventions of a poem, that it is quite fascinating to speculate whether the mind at such a tender age holds within itself certain constructs for the expression of feeling, a kind of "syntax of the affective" to support the "grammar of meaning."(p. 62)

Martin goes into a lot more detail, listening more sensitively to the workings of the child's languaging.

> This girl's enthusiasm for the boy's suffering is matched by her delight in the words themselves and she is using what are undeniably poetic devices, or at least devices which the oral-bard and literate poet exploits deliberately: repetition for emphasis (little boy occurring twice before this extract and naughty policeman occurring after it), alliteration for a kind of savouring effect, a little bit of blood,

> and a definite patterning of the images between the boy, the blood, the knife and the policeman. All this with the impact and economy with which brings about the effects of written down poetry. (p. 63)

Notice however, how Martin continues her listening as she switches back into the questioning, which somehow strengthens the insights she has just offered in her description.

> How is it that such a very young child can exploit these devices? It isn't very likely that she's had this kind of poetry read to her, though she may know some rhymes. There are echoes here of the baby's earliest language play, perhaps Josephine's spoken poem marks an interim stage, which will lead her on to story-making. (p. 63)

In reverberation the listener's intersubjective relationships with the teller is actively at work. In reverberation one's listening behaves in that dialogic encounter of a telling-listening and a listening-telling.

Recognition. In recognition there is a listening which accommodates a stepping back. It is listening that permits the languaging in storying to be heard at a distance. The listener in recognition hears the languaging from a balcony view of the auding field. And in that distance creates the vantage point of a wider horizonal listening.

> Too near is too far. But go far and you'll find the near. If you're too near something; you can't see it very well, you can't find the relationship. Go some distance from it - idea or person - and there you're immediately joined together. You know how it is when you love somebody, and you look at him across the room a crowd of people - and that exchange is closer than an embrace. (Travers, 1985, p. 206)

In recognition the parts and pieces of my listening encounters are brought together to relate to the larger unity of the Terrain of Listening. In recognition my listening seeks to capture the essentiality of resonance and reverberation, both in its striving and seeking for meaningfulness and in its joy of discovery. It is in recognition that I offer my own story about children storying. It is then I hear the themes that run through the children's storying. I listen once more to the stories as if in a distance and pick up the threads of the children's languaging ways linked to the broader context of their everyday childhood doings. In recognition my listening is in tune with the child's storying where they turn practical experiences or familiar and ordinary things; into events and lines uttered by imaginary characters who invite mystery and adventure. In recognition, my listening is sensitized to feelings and thinking taking shape in the expression of the child's story. My listening terrain opens up to hear the children's languaging ways, turning their crude experiencing into the fine metaphor of storying. And in recognition, the terrain of my listening moves forward within other parts of that hermeneutic circle of experiencing, sometimes in resonance, and then perhaps in reverberation, and back to recognition, but only to move on to a wider breadth of listening.

How is it then to listen to children languaging? It is a listening to "the sheer event of speaking." **There is spontaneity**.

To listen within that reciprocal event of storying and languaging. To listen to what has been said and not said. **There is sensitivity**.

To listen in a caring way, hearing not only the speaking but the speaker as well. **There is sincerity**.

How is it then to listen to children within storying? I have offered no definitive answers nor conclusive statements. I suggest no definitions, for that would simply belie the intricate complexity that weaves the fabric of the listening experience. I have presented a description woven within certain examples that may heighten the essential moments of my Terrain of Listening. To summarize, I now put forward a metaphor. As I attempted to view my listening experience within the structures of resonance, reverberation, and recognition I realize the risk of viewing the Terrain of Listening within a dichotomized perspective. However, the structures of resonance, reverberation, and recognition are more like the petals of a flower to be viewed within both the particular and the general. Petals are singly distinct from the other although inevitably occurring and overlapping within the simultaneity of viewing. When I appreciate the beauty of a rose, the petals are lucid in each distinct layer of silken hues. It seems however that it is in regarding the petals at once, in the transparent ambiguity and wholeness of a flower, that I come to see the rose and enjoy its spectacle.

The subsequent chapter presents in a summative way the themes and sub-themes described in this study. These themes referred to as Theses best demonstrate the children's storying experience and convey the essentiality of my own listening experience in an exploration of children's storying.

Chapter IX

THESES

Touch Magic

Hovering Between The Imaginary And The Real. Children flicker in and out of two realities, the imaginary and the practical. Their stories take shape from the base of their everyday familiar experiences. From these grounds of practical experiencing storying accommodates their thinking, feeling, and languaging within the matrix of new meanings made accessible through the filter of old meanings. Their storying does not stray far from the arena of casual daily experiencing.

Like Being In Two Places At The Same Time. Children telling and listening to stories experience something like being in two places at the same time. There is their anchorage in physical objective space, accompanied by "being-somewhere-else." And yet there is also the child's ambidextrous way of looking at things, where we find children speaking of the drama of both "spaces," the practical and the imaginary, in terms of of a single unity of experiencing. There is then for the child only one reality of experiencing.

Losing Oneself In Story. We compare the storying experience to that of play, that is play like in playing games and play where a performance is presented by actors as as in a Broadway play. A number of sub-themes speak to "losing oneself in storying."

A Bonding Between Teller, Listener, And Tale. Children making up and telling their own stories seem to inhabit their storyworld. They are transformed into the characters they portray. Child and the characters are one in the storying.

Many classroom teachers who have recognized this theme in the child's storying have encouraged languaging experiences, such as Creative Dramatics, where the child through a character in play or story pursues new ideas, varied situations and perspectives thus discovering new learning situations. Through drama or other literature oriented experiences, such as story writing and children's literature - based programs, the child nurtures an intimacy with the characters they portray or read about. Hence there is an opening up of other standpoints from which to experience language and varied learning. Some teachers provide languaging experiences in the classroom where children are not only gathering facts from the textbooks (i.e copying notes prepared by the teacher in Social Studies), but these "facts" come alive for the child in drama or writing, as it is backed by the child's own research and preparation for the drama experience.

Take this example. It is perhaps a much more meaningful and challenging experience for the child to "check out the facts" and to examine the events that transpired during the "Battle at Normandy," when the child explores the battle from the perspective of "Winston Churchill," rather than a young Canadian child whose world is far removed from wars and its complexities. One ten year old boy was asked by his drama teacher how he acquired such tremendous knowledge about the "Secret Scroll" of a certain Monastery in the early 18th century. The young child replied in a matter-of-fact tone, "Of course I knew all those things. I was Brother John."

When the child is lost in storying and inhabiting the world of the storyrealm, as in drama, a fresher perspective for explorations in language is created and varying possibilities are made available. From the imaginative dimension of storying children are no longer experiencing a passivity of mere fact-gathering but are touched deeper in their imaginations enabling them to integrate "facts" within meaningful contexts in their experiencing.

> What affects a person's imagination affects their whole life. We can bombard a child with exhortations and demands but he can defend himself; he will most likely mount a campaign in the opposite direction. But if we can touch his imagination he can't resist. When we set his imagination in action we set a machine going in him that carries him whether he likes it or not. (Hughes, 1976, p. 83)

Within the Initiating process. We noted that storying is similar to a ritual-like process, initiating the child into the characters and the world of storying. With the refreshing ease of a child's own playmaking, children disclose the "transformations" brought about in arranging and re-arranging contexts in their storying.

A Bonding With Languaging. An affinity with languaging is manifested early on in childhood. By the time children come to school they possess a fairly good mastery of the language of their community. The child is also inclined to the intricacies of the sound and meaning combinations of their own language. In storying the child comes upon another venue which demonstrates the power of languaging.

To relate this theme to our practical contexts in the classroom, we can learn from teachers who direct children's experiences in languaging so that they are introduced to great storymakers and writers who are refined in the modality of writing. Within an intimate bonding with language these authors offer tremendous classroom languaging experiences for children. Introducing these literary authors to children offer a rich and relevant complement to meta-languaging experiences in the classroom.

In The Joy Of Recognition. For the child the portrayal in storying probes deeper into "representation" and "imitation." Thus what the child hears and sees in the storying is a new knowing in a new recognition. Implied in the event of the joy of recognition is the child's presence in storying.

We know that children in storying easily surrender to the believabilty of the story. They come to recognize the characters and whatever is portrayed in a kind of "self-forgetfulness." Why is this so? Is it a naivete' on the child's part, a kind of vulnerability perhaps? I would speculate that opposed to the notion of a naivete', the child's self-forgetfulness is triggered by a tension that belongs to storying. I venture further to suggest that this tension is similar to what Shapiro, (1976) characterizes as both a threat and an allurement, discussed earlier in Chapter Two. Isn't there perhaps in storying the tension which presents itself as an allurement, thus enticing the child to a surrender in self-forgetfulness? Isn't there in storying that tension that touches the child's imagination in the joy of recognition? Those of us who work closely with children recognize the fact that children do not experience self-forgetfulness through sheer manipulation of storying situations. An example comes to mind. I remember one particularly hectic Christmas shopping day. I dropped in one of the sports store and noticed at the entrance a clerk directing parents to usher their children in front of the display window. Seated in a rocking chair was a lady garbed in a Victorian grandmother's costume perhaps in the guise of a storyteller. One did not need to take a very close look at the children to detect the utter boredom in their faces. The children were not at all enticed into a joy of recognition. The storytelling did not invite the children into a spontaneous self-forgetfulness. Whoever thought of that store window gimmick certainly underestimated the children's perceptiveness to see through the manipulation of that particular storying situation. Achebe (1985), a Nigerian poet and novelist has something relevant to say in this regard.

> I think that mankind's greatest blessing is language. And this is why the storyteller is a high priest, and why he is concerned about language and about using it with great respect. Language is under great stress in the modern world - its under siege. All kinds of people - advertisers, politicians, priests, technocrats - want to get a hold of it to use it for their own ends; these are the strong people today; the storyteller represents the weakness ... But of course every poet is aware of this problem ... And this is where children come in it, too, because you can't fool around with children - you have to be honest with language in children's stories; mere cleverness won't do. (p. 178)

Invitations To Storying

Moments Of Gathering. Storying situations emanate from moments of gathering. There are pauses that precede the actual rendering of the story. Like the experience of writing, there are those moments which gravitate towards the composing of a story. The children need those moments of gathering, scanning, sorting out notions, and sifting impressions perhaps through the silence of a thoughtful pause. It is then, that the story needs to be told. Now it is ripe for the telling and sharing. If we broaden our attention from storying to other languaging and learning situations in the classroom, we find that this theme of "moments in gathering" addresses related and important issues. This theme would be extremely difficult to address in classrooms if children's storywriting is limited to a Monday Writing schedule and all their final draft copies expected to be handed in on Thursday. One realizes the necessity for well-managed programs, but the children's learning experiences in the classroom can not be neatly packaged like programmed learning kits developed to suit precise timetables.

On the other hand, we can follow the example set in other less rigidly structured classrooms such as the one described by Richards (1985).

> Jenny is nine, and she's in school early today... she's lying on a cushion in the quiet corner deep in a story. One or two other children are also in the room at 8:30, well before the teacher, talking or carrying on with unfinished work. There's a serenity about the place. Partly its the morning sunlight pouring it, but the colours of the room, with its displays of plants, children's batiks and embroideries, give extra depth and warmth and welcome to the children. This is an urban school in a tough neighbourhood and many of the children need the sanctuary it offers ... In here it's calm, and every child, however uncomfortable he may be is acknowledged and liked and has his place. (p. 66)

Richards goes on to describe the continuing activities in the classroom with a particular focus on Jenny's activities.

> The teacher arrives, hardly noticed by anyone, and over a period of ten minutes or so has a word with most of the children. There is no sense of an abrupt start to the day. The calm continues. They all seem to know what's to be done, and chat or joke quietly as they do it. Some are writing, some are reading, some painting. (p. 66)

As the day continues, Jenny moves on to music with three other friends, in an area provided with percussion and pitched instruments. After three quarters of an hour which the children barely notice, Jenny remembers she has three more pages of maths to do. At playtime Jenny and many other children stay in and continue their work. And by lunchtime, Jenny takes a visitor to see a string collage picture she and another girl had constructed. The picture is of an Afghan Hound. Later after lunch, Jenny pursues a writing activity in her topic book about dogs. Based on a previous conference session with the teacher, Jenny has planned the format of her topic book. She starts today with a small needlework picture of an old English sheepdog. Other activities which Jenny has worked out with the teacher's guidance include the monitoring and cooking of the dog's diet, looking at hair under a microscope, and using reference books to gather more information for her writing. Towards closing time, the children take note of what activities they have accomplished and what may be done the following day.

> So much of Jenny is accommodated in the school. The lack of haste of anxiety to "cover the ground," matches her calm pace of activity. There is time to reflect on what's been done, and to daydream of other possibilities, to pace the work and change the activity when it feels appropriate. Yet internalized disciplines exercise their control. Work has to be finished, and to be presented well, but it doesn't have to be completed in one single session, or in pristine first drafts. There is time to do it well, and to become proud of it. (Richards, 1985, p. 70)

Moments Invite To Storying. Playing, drawing, spaces like the night, seem to invite to storying. In drawing the storying comes like the immediate utterance of a story in the making. Both are part of the world of childhood doings.

Lives Touching Other Lives

The Reciprocity Of The Storying Event. Storying nurtures the experience of lives touching other lives. It is a reciprocal event particpated by tellers and listeners. Storying demonstrates that intersubjectivity of human relationships manifested in a languaging situation.

The Adult Leading. The adult in storying is in a way leading the child. From the grounds of experience to the child's query at this new experiencing, the adult leads the child. Storying brings the adult and the child together in a sharing of perspectives where the travelling itself is as much a significant part of the storying.

This theme "the adult leading" in storying clearly demonstrates its implications in our concerns and interests in children and pedagogy. We have discussed in Chapter Five some of these relevant connections in our relationship with the child not only in storying but in other pedagogical areas. We also noted the sub-theme that points to the "travelling and not the destination" emphasizing the importance of the experiencing itself in the child's and the adult's intersubjective relationship within the storying situation.

The Child Recommending. To pursue a path that points to the ordinary, through a telling-listening which is a listening-telling, and through a meandering, we discover a world which children recommend, a world of childhood. There are a number of childhood doings which are evident in the child's storying. They point to the ordinary, to the casual things in life and are intensely interested in things as if these things have a being all its own. The children's fascination with things reveal their own fascination with their own beginnings, expressed in their ubiquitous inquiring about their origins. The child's new-ness at things brings about a "re-storying of the adult" in their recommending. Psychologist, James Hillman used the phrase "re-story the adult" to suggest that intersubjectivy occurs between child and adult, such as the adult leading and the child recommending. Achebe (1985) clarifies this phrase.

> You see - re-storying the adult- is an interesting phrase. What, in fact, is the adult as distinct from the child? The adult is someone who has seen it all, nothing is new

> to him ... The child, on the other hand, is new in the world, and everything is possible to him. His imagination hasn't been dulled by use and experience. Therefore when you re-story the adult what you do is give him back some of the child's energy and optimism, that ability to be open and to expect anything... And the child can still fly you see. (p. 174)

Within this theme that speaks of the adult leading in a pedagogic way, we cannot give up the idea of schools. This theme reiterates the vital link that exists between adult and child, between teacher and child. This theme reaffirms hope for our pedagogic tasks in schools.

Imagination

Thinking, Feeling, And Languaging. Revealed through the child's thinking, feeling, and languaging we find that the child's storying explores a unity of experiencing through imagination. The child's storying also opens up a viable passage for expressing thinking, by way of remembering and anticipating and through a re-telling of story. Thus children are placing their "mark" on the story which is now their own. They reveal their feelings through storying not only to unravel mere emotions but to show their perspective of things from the stance of their situated-ness in the world. We gain a more limpid grasp of feeling in the child's storying, when we take time to consider "feeling" as described by Ricoeur (1985). He denotes the term "feeling" as much more than mere emotion. It is a matter of "locating oneself" in the world (as in the French translation of "se trouver au monde"). "Each feeling delineates a manner of situating oneself, of orienting oneself within the world ... a feeling is to say that it creates or induces a new manner of finding oneself, of feeling oneself living in the world" (p. 69). This is the sense then in which feeling exudes from the child's storying. Feeling in the children's storying articulates their experiencing showing us their situated-ness in the world. This meaning assigns a broader dimension wherein we can contemplate the notion of "feeling" in storying.

This theme, which highlights imagination, reminds me of classrooms which provide rich languaging and learning experiences; classrooms where teachers allow the nurturing of children's imagination. These are teachers who do not equate the imagination with the fancy, and teachers who do not take the imaginative to mean the frivolous. These are classrooms where the "lure of cognition" operates within both realms of the scientific and aesthetic ways of knowing.

Finally, there are indeed stories within stories within stories ... But we can not present all the little stories that weave our storying. All the stories the eight children shared in this research study present "voices to be heard," they point to a wider scope of of the child's lived-experiencing. As we listen to children in their role as "spellbinder" we find that they are telling us more about themselves and the ways they perceive their world. Listening to children in storying situations we find something similar to the experience of Malouf (1978), who comments on his relationship with children

> So too in my lessons with the child.
> When I try to articulate what, till that moment I did not know.
> There are times when it comes strongly upon me that he is the teacher,
> and that whatever comes new to the occasion is being led slowly painfully out of me.(p. 71)

Perhaps our concerns and interests in providing rich and varied language experiences for children in our classrooms have emphasized a great deal of concern in developing the teachers' expertise such as in storytelling. Have we perhaps in the process overlooked a great source of "expertise" from children themselves who do have something to offer to the storying situation and the teaching learning process?

As I listen to children within storying situations I realize our awesome responsibility as listeners. Listening to children storying, they point to us their ways of doing things, their ways of learning, and their ways of everyday experiencing. The children's storying comes to us as their articulation of experience through imagination.

I close with one more story. Patrick's story.

It's about the loveliest butterfly in the whole wide world. And the fairy -- Fairy Goodness brang -- brang (sic) some gifts for the butterfly. She gave her some magic powers -- something like hers. It was invisibiality(sic). They would turn invisble and hold things up which is invisible powers. So -- ummmm -- the butterfly said one day, "I get tired of being so nice and being Mr. Nice Guy all the time. I wonder what it would be like ..." So he changed his attitude and he looked ugly -- uglier -- blacker -- he turned dirtier. He was rude. He took Miss Ladybug's baskets and put -- put holes in them and dashed them with water. And made drops hit Mr. Spider.

Plop -- plop -- plop. "Oh my poor little coat is wet." Mrs. Goodness Fairy heard Mr. Spider. "Look what you've done, butterfly." The bad butterfly was going to splash water on her. But she made it stay off and it dissolved -- disinegraded (sic). So the bad butterfly kept on making the spider all wet. Mrs. Goodness Fairy grabbed two water drops with her magic glass and blew them away to a faraway land. She made -- she took the baskets and hid them behind the bush. She made the butterfly froze (sic) so she was a cube. She brang (sic) her down to her cave and put him in the freezer. She went back to get the two baskets and made them perfect again for Miss Ladybug. So Miss Ladybug loved them. They were even better than before. She gave Mr. Spider a new coat and a towel to dry up. And then she went inside. She took a bag of magic herbs and some water with a straw. She put it through the ice cube leading to the butterfly. She took the magic herbs and mixed it up while looking at a book and sprinkled it all over the body. Then she chanted strange words sort of like these, -- "abaraba -- barabagoo kalamazoo." And then the butterfly turned white and lovelier. And the Goodness Fairy made the butterfly good. She brang (sic) him outside so the ice could melt. So he could fly around and do good deeds. She made the butterfly *forget all about his past. From now on -- the good butterfly continued to explore the world all over again.*

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